

FAMOUS
MONSTERS
#181



MAR. 1982

THE ORIGIN OF THE LOST ARK!

SEE PAGE 16

FAMOUS

MONSTERS

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THE WORLD OF 1995 IN HEARTBEEPS!
INSIDE THE MAUSOLEUM-GHOST STORY!

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SPEAKING OF
MONSTERS

TREE'S A



CROWD

CROWDED. That's what this Xmas Issue is. Crowded with a sackful of shockful features. We take you inside **THE MAUSOLEUM** (no guarantee that you'll ever get out). We tell you a **GHOST STORY**. We reveal **THE ORIGIN OF THE LOST ARK**. We capture **THE TIME BANDITS**. We preview the **NEW YEARS' FEARS** in the Realm of Imagi-Movies. In other words, not to hammer home a point (like the Santa Claus restraining **PETER LORRE** from busting ornaments on the Xmas tree) we've done our devil best to make this a Yuletide Issue yule never forget.

*Forrest
Ackers*



WANTED! More Readers Like



THE AMERICAN WEREWOLF!

THIS ISSUE DEDICATED TO



JOHN STANLEY

John has been the Ghost Host for years of the Northern California television show known as CREATURE FEATURES and as such has often plugged FM and invited its editor onto the program. He has now authored a book you'll want to watch for, "The Creature Features Movie Guide."

NEVER UNDERESTIMATE THE POWER OF A FAN

I may presume too much (so) in thinking I am in any way qualified to comment on your special reprinted features on the 1931 DRACULA & FRANKENSTEIN but after all I did make the original request for a 50th Anniversary commemoration (see bottom of 2d col, 2d pg of the letter in #173). Nevertheless I'll give a comment anyway: Bombastically bloodcurdling!

GRIFF HEATH
Greensboro, NC

Dear Griff: Sorry we had to shortchange you on the exclamation marks. (Griff used 10 exclamations—like this: !!!!!!!!!!!!!—but we could only afford to publish 8.) At any rate, Griff, we give you full marks for planting the seed that grew into the gruesome issue you liked so much. Please remind us when the 100th Anniversary of FRANKENSTEIN & DRACULA rolls around and we'll be sure to oblige again.)

HAMMERING AWAY AT HORROR

Legend has it that LEGEND OF THE 7 GOLDEN VAMPIRES did such good business on its first run in England, it was immediately reissued for a second Hammering on the box office door. Obviously influenced by the (then) current spate of Kung-fu pictures, this Oriental coproduction was in Scope (of course), color and had what must be a stake as the most nerve-shattering ghost sequence when the skeletons of long-dead warriors spring out of their graves.

For the sheer hell of it, FRANKENSTEIN & THE MONSTER FROM HELL was the title of the next & last Hammer production for the big screen. At least for the time being. The time being 1975, it was back to pure Hammer. With Peter Cushing playing Baron Frankenstein, and a monstrous crumbling old castle playing a monstrous old castle. Knives flashed & sparks flew but the big screen light was too dim.

Was the Baron out for the Count? Would the castle be ruined? Could an Angel be found (Heaven forbid)? But these were questions for Saturday morning pictures, and this was the headless coachman beckoning at the dead of night.

One smell of that sweet sulphur (spelt soulfur) and the spell would be broken forever. Then came a vision: Television. The commercial network announced a series of teleplays to be made during 79/81. Budgetwise it would take us back to the 50s, which would also be the running time of each episode. More, Hammer promised from the proceeds an all-new Dracula film would be mounted, and when last heard were casting around for an all-new all-blue-blooded leading man.

I wrote this after reading your article "Part 2 Hammer Films" in FM July which stopped short of the above.

ALAN RAWCLIFFE
ENGLAND

SUPERMAN TOO

Altho SUPERMAN II was one of the better films of 1961, it was marred by 2 serious faults: (1) MISPLACED HUMOR and (2) a CHEAT ENDING.

(1) The humor in the Clark Kent & Lois Lane sequences was crisp & witty and even the speechless humor of Jack O'Halloran (for having temporarily crushed Superman with a bus) was terribly WRONG. The ensuing gags (a man blown away while on roller skates, ice cream flying as another man's face, a telephone booth falling over with someone inside it, etc.) greatly diminished the emotional impact of what otherwise could have been a terrific scene. In particular, this misplaced humor thruout SUPERMAN II made the evil trio seem less menacing than their diabolical selves suggested in SUPERMAN I.

(2) Millions of moviegoers will probably feel that using such god-from-the-machine devices as a "molecule chamber" to defeat the 3 outlaws from Krypton is a copout. SUPERMAN I also had a cheat

ending but fortunately this was redeemed by a considerably startling climax—Superman demonstrating one of his most awesome (tho also exaggerated) powers by flying around the world faster than light to turn back time and ultimately bring a dead Lois Lane back to life. Unfortunately, the cheat ending in SUPERMAN II—lacking the startling climax of the cheat ending in the original movie—seems simply like a magical or capricious way to resolve a crucial conflict.

A final plea to the writers, director & whoever else will helm SUPERMAN III: (a) Use humor cautiously, not allowing it to overshadow or to even mask the seriousness of a film that is most excellent when it is apocalyptic in tone & mood. (b) Above all, avoid CHEAT ENDINGS like the plague. Solve all major conflicts by Superman's regular powers or even by something related to concrete reality. Otherwise, the exciting concepts of the Superman movies will be badly executed, good plots will be partially ruptured and critical moments will be spoiled by whimsical devices.

RICHARD HALVORSEN
Brooklyn, NY

WANTED! More Readers Like



Rick Baker, Monster Maker, making up Griffin Dunne as the Dead One. The inscription reads: Dying to please you!

OUR COVER
BETTY BOOP, DAUGHTER
OF BETTY BOOP, LIVES
NOT IN NEW FILM
OF ROMANTIC ROMANCE
"HEARTBEEPS" THOSE
AREN'T THEIR "HELL
NAMES" BUT NOW
SOON BE AS FAMILIAR
WITH THEIR NAMES AS
YOU ARE WITH ROSE
& OLIVER TOWNS
& AUTOMOBIL.



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FAMOUS MONSTERS®

Incorporating MONSTER WORLD

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claire voyant
predicts

NEW YEAR'S FANTA-FILM FEARS

BRAINSTORM
udget: \$16 million,
ig bucks sci-fi thriller!

Special effects wizard Douglas Trumbull, whose past credits include 2001, E3K & SILENT RUNNING, is directing this multimillion \$\$\$ brainbuster with Cliff (CHARLY) Robertson & Natalie Wood.

When the short story by Robert Sheckley on which THE 10th VICTIM was based first appeared in 1953 in *Galaxy* magazine, it was entitled "The 7th Victim." Now they're talking about a remake. THE 13th VICTIM?

A nuclear war has destroyed the USA but enough Americans are left to form a fighting force and offer resistance to the enemy. If your editor may editorialize a moment, this sounds like *fantasy* (wishful thinking) not science fiction. Anyway, you can read the story in "Free Flight" by Douglas Terman (Scribners hardcover, Pocket Books soft), then wait for the movie.

dr. jekyll hydes again

But FM has tracked him down. He's bijekyl-ling around this time with a gal (shades of DR. JEKYLL & SISTER HYDE) and you'll discover what Miss-chief he's up to this time when you see DR. JEKYLL & MISS OSBORNE.

Italian imports may include THE BLACK CAT, WEREWOLF WOMAN & RING OF DARKNESS.

Late last year saw a triple threat horror bill featuring WOLFEN, THE HOWLING & AN AMERICAN WEREWOLF IN LONDON. Two too divine for '82 would be PSYCHO II & SPACE ODYSSEY II, should they be ready in time for Xmas release.

'82 could be a superdoo year for Ray Bradbury, currently involved with 3 projects:

QUEST
SOMETHING WICKED THIS WAY COMES
and
THE DAY THE EARTH
STOOD STILL (SEQUEL)

put on a happy space

HAPPY CITY OF SPACE sounds like something to smile about.

\$6 Million Man author Martin Caidin has scripted a scientific called AQUARIUS MISSION. Perhaps the incredible mission will discover the BILLION DOLLAR BEAST.

Watch out! FRANKENSTEIN'S CREATION is loose again. This time on FRANKENSTEIN'S ISLAND. Last seen on the Island was Robert Clarke of HIDEOUS SUN DEMON fame.



Looking like a pigman maniacal escapee from *THE ISLAND OF LOST SOULS*, this charmer (or, if you prefer, shamer) is a diabolical satire from *EVILSPEAK*.

When your editor was a teenager (17) much mystery surrounded a picture being made with the title *JAMBOREE*. It turned out to be *SON OF KONG*! Now Steven Spielberg is engaged in making some sort of a hush-hush sci-film (we know its theme but will respect Steve's wish for secrecy) which goes by at least 3 names...*BOYS LIFE...WATCH THE SKIES...* and *E.T. & ME*.

Speaking of Steven Spielberg, he's written an Afterword for your editor's book *The Treasure Trove of Imagi-Movies* (first in the Denning Co.'s series of "Mr. Monster's Movie Gold") and Stephen King has written an introduction to same. Steven Spielberg has characterized A.E. van Vogt's script of *SLAN* as "full of action, adventure & imagination," adding "I'm sure he'll find a home for those cuddly golden-haired espers."

jan'y is jedi month

REVENGE OF THE JEDI is scheduled to start shooting right after New Years.



Remember the Scanners who didn't mind their manners and what happened to them? Looks like a repeat...someone else's top being blown in *EVILSPEAK*.



Lady Samantha (Barbara Bach) has more than troubles on her back. She's swamped in SCREAMERS.



"R.U.R. or R.U.R. 'at my baby?" "My HEARTBEEPS just for you!"



The Old Dark House of GHOST STORY, boarded up & abandoned—or is it? What's that light doing in the window?

JAWS 1982 is due to take a big bite out of the bucks office.

Christopher Lee will be heard but not seen in THE LAST UNICORN.

Not one to rest on his laurels, Don (EMPIRE STRIKES BACK bestseller novelist) Glut has scripted TEENAGE MONSTER RUMBLE and his agent is circulating his screen treatment for QUEEN CUTLASS. Glut's "lass" was dreamed up long before Bo Derek's pirate pic was announced. His big project for 1982 is ULTRAMAN—HERO FROM THE STARS, in which there's a cameo role for FJA atop the Empire State Bldg. Contacted in his lair, the Ackermonger stated, "After that poison pen letter against me in the last Fang Mail, I may ask a stuntman to double for me. After all, that reader who hates me so much might turn up and push me off! If I'm going to fall for anybody it'll be Fay Wray, Ann Robinson, Ruth Cox, Jacklyn Smith, Charlene Brinke or Bobbie Bresse!"

shriek preview

Superstition

Elondra Sharack—witch.

Sentenced to death as "Satan's Daughter" in 1784.

But while crucifixion can rob the body of life, it cannot destroy the *evil soul* that inhabited it.

After her execution, the church in which she was condemned burns to the ground and her accuser dies a horrible death. Her demonic spirit lurks in Black Pond seeking bloody vengeance.

Today, almost 200 years later, a series of bizarre killings shock the area and the Rev. David Thompson aids Police Inspector Carl Sturgess with his investigations. The church property has been vacant for years when a new Reverend, George Leahy, and his family move in and set up house. This is Leahy's last chance at a congregation and despite rumors of horrible deaths in the house, he decides to stay.

HORROR'S HAND

First, his young daughter meets the ancient evil by almost drowning in Black Pond when a decomposed hand attacks her. The hand is later identified as that of a police officer who disappeared while investigating the grounds. Deeply disturbed, Sturgess tells the Leahys that the last family that lived there all met tragic ends. Thru his memory we relive the gruesome events of their deaths.

A CROSS ACCURSED

The Rev. Thompson now meets with a local woman named Elvira Sharack whose mute son Arlen is the number one suspect. She assures him that her son has never murdered anyone but warns that the house must be vacated and an old cross found at Black Pond must be returned by sacred ritual.



This is only the DAWN OF THE MUMMY. Wait until sunset!

THE THINGS IN THE CELLAR

Next, young Justin Leahy, while investigating strange noises in the basement, meets with a hideous death. When his father, Sturgess & several other officers search the basement for the boy—who has disappeared without a trace—Sturgess is sure there must be a hidden section. They decide to excavate. They discover the decaying body of an earlier victim in the morgue of the witch Elondra. Arlen is crouching, terrified, in the corner.

ANCIENT EVIL

Meanwhile, Thompson has been researching the horrible facts of Elondra's past and when he accidentally drops the Black Pond cross on an old document, it catches fire. Realizing the power of the ancient curse, he rushes back to the Leahy's home.

Too late!

A series of brutal murders has wiped out the entire family as well as Inspector Sturgess.

TALON SCOUT

Thompson himself is barely saved from the fate of the others as the first rays of dawn break. Rushing back to Black Pond, he ritualistically ignites the cross, mutters the blessing and drops the flaming crucifix into the dark waters. He turns around to see young Mary Leahy, whom he believes to be the only survivor.



KWAIDAN? No, a sleeper called...LOOKER.



No wonder Adam Arkin's girlfriend flees from him in **FULL MOON HIGH**.



There's no place like home--especially if it's **DEATH HOUSE**.

But to his horror he suddenly realizes that the child is another disguise of the witch as her taloned hand reaches out across his face....

the cape of things to come

Unsettling Attractions for You in '82:

STAB
 X-RAY
 GOLEM
 CONAN
 VIRUS
 AVATAR
 INCUBUS
 DEMONOID
 THE NEXT
 DELUSION
 POSSESSION
 VAMPIRELLA
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 THE BURNING
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 THE ALCHEMIST
 DEAD & BURIED
 LOVE AT SECOND BITE
 THE CREATURE WASN'T NICE
 THE VILLAGE OF THE DAMNED
 VISITORS FROM ARKANA GALAXY
 THE PHILADELPHIA EXPERIMENT
 THE INVASION OF THE SPAGHETTI
 MONSTERS
 THE CREATURE FROM THE
 BLACK LAGOON
 THE ADVENTURES OF TARZAN
 THE MYSTERIOUS INVADERS
 HELL OF THE LIVING DEAD
 BIRTH OF THE WITCH
 THE DEADLY SPAWN
 THE BEAST WITHIN
 THE HORROR STAR
 THE CAT PEOPLE
 NUCLEAR TERROR
 THE HOWLING II
 BIRDS OF PREY
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 THE GOLD BUG
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 STAR BRIGHT
 GHOSTKEEPER
 TERROR EYES
 LOOK ALIVE
 INSEMINOID
 CREEPSHOW
 THE STAND
 BARBARIAN
 SLAYRIDE
 TIMESLIP
 STARMAN
 BATMAN
 TRON

END



Roast pork for dinner? He's high on the hogs! (EVILSPEAK.)

they'll steal your hearts

THE TIME BANDITS



Time Thief David Warner as Evil Incarnate declares, "Clocks only run but Time flies!" so he figures on catching up with Old Father Time.

TIME ANGLED ALE

That's what **TIME BANDITS** is, a clock-eyed mishmash of a fantasy spectacle that began millions of years ago—give or take a million—when the Supreme Being created the Cosmos.

The Supreme Being (Ralph Richardson) was aided—or perhaps hindered—would be a more accurate description—in the formation of his chaos by half a dozen half-pint helpers, among them (are you ready for this?) the dwarf inside R2-D2!

Kenny Baker!

Kenny Baker—45 years old, weighing 70 lbs and a bare 3'8"—plays Fidget, and his coplayers (Jack Purvis: Wally; Mike Edmons: Og; Malcolm Dixon: Strutter; David Rappaport: Randall; Tiny Ross: Vermin) have almost all appeared in other films of the fantastic, including **STAR WARS**, **THE EMPIRE STRIKES BACK**, **CLASH OF THE TITANS** & **FLASH GORDON**. (Kenny himself was seen in both **THE ELEPHANT MAN** & **CIRCUS OF HORRORS**.)

fantastic cast

While we're at it, we might as well acquaint you with the rest of the players, faces familiar to you from past performances in many important imagi-movies.

Ralph Richardson (The Supreme Being) goes back a "million" years to HG Wells' **THINGS TO COME** (the boss), **THE GHOUL** (with Boris Karloff), **THE MAN WHO COULD WORK MIRACLES**, **ROLLERBALL** and ever so many other memorable rolls.



Can you identify R3-D3 in this motley crew of 8 Time Bandits? (Kenny Baker is the second from the left in front.)



King Agamemnon (Sean Connery) takes preteen time traveler Craig Warnock for a ride in ancient Greece.



Katherine Helmond and Peter Vaughan rehearsing a scene from *TIME BANDITS*.



Peter Vaughan became very sentimental over his dental work as the Ogre.



The Time Bandits' galleon runs aground—or, rather, a head—on top the bald pate of a Gargantuan Giant.

Sean Connery is of course famous as James Bond and well-remembered for ZARDOZ and, more recently, OUTLAND.

David Warner—Jack the Ripper in TIME AFTER TIME. Ominous in THE OMEN.

Shelley Duvall—she “axed” for it in THE SHINING but later found that “oil’s well that ends well” as Olive Oyl in POPEYE.

Jon Holm—the incredible android in THE ALIEN.

One other individual should be mentioned: Terry Gilliam, the cowriter/producer/director. He was once an Assistant Editor on the Warren magazine HELP!

the plot

The plot?

Please!

Don’t ask me to tell you the plot.

I saw the picture previewed just last night but it’s a total jumble in my mind.

If, after YOU see it, you feel you could sit down and tell me minute by minute what it was all about, you’re a better fan than I am, Gunga Din. (Well, there was plenty of din in it, I can guarantee you that. Action...explosions...clashes...crashes...smashes...)

The picture basically concerns not black Holes but Time Holes.

Tears in the fabric of the Universe.

What look like some fugitive black monoliths from SPACE ODYSSEY turn up every once in awhile and the dizzy dwarves (accompanied by an 11-year-old boy) fall thru, landing in one time & another (Napoleon’s, Robin Hood’s, King Agamemnon’s, the last hours of the illfated steamship Titanic, etc.) for truly dizzying adventures. For example, one takes place aboard a storm-swept galleon captained by a fearsome ogre whose wife (Mrs. Ogre) eggs him on to make a meal out of the half dozen little hams (the mischievous dwarves) who are prisoners aboard his vessel.

The cannibalistic Mrs. Ogre is in favor of turning her husband’s ship into a blood vessel.

experts’ opinion

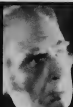
After the preview I spoke with noted critic Kevin Thomas and with the leaders of the Science Fiction, Fantasy & Horror Academy and (ditto) Hall of Fame (Donald Reed & Douglas Wright) and all agreed:

“TIME BANDITS will give you the time of your life!”

END

BIRTHDAY WITCHES

LON CHANEY JR. & SIR CEDRIC HARDWICKE, of course, are gone beyond recall, but we can (and will!) forward Greetings free of charge to JOHN CARRADINE, JACK PALANCE, BUSTER CRABBE & RICHARD MATHESON. Address your favorites c/o Nita L. Deye, 2455 Glandower Ave., Hollywood, CA 90027.



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Feb. 19
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LON CHANEY JR.
Feb. 30
The Wolf Man



HELEN CHANDLER
Feb. 1
Dracula



JOHN CARRADINE
Feb. 5
The Black Sleep



BUSTER CRABBE
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RAIDERS

of the
LOST ARK

*how many movies contributed to
the adventures of Indy Jones?*



Whether wielding a whip or a pistol, Indy demonstrates time & again that he's a Hot Shot.

There's no getting around, over, or under the fact that RAIDERS OF THE LOST ARK is a hit.

No, that's not quite true—make that a mega-hit!

The film industry hasn't seen anything like RAIDERS-mania—which is south of Tasmania—since STAR WARS opened to these four-and-one-half years ago.

RAIDERS OF THE LOST ARK is now among the top five moneymakers of alltime, following three other films:

STAR WARS, the biggest of them all, directed by George Lucas, who produced RAIDERS OF THE LOST ARK.

THE EMPIRE STRIKES BACK, Lucas' sequel to STAR WARS.

JAWS, directed by Steven Spielberg, the man who helmed RAIDERS OF THE LOST ARK.

Nice to know the top four films in all of movie history are such a cozy family business!

No doubt this elite group will soon be joined by—

REVENGE OF THE JEDI, the third of the STAR WARS films, which goes before the cameras next month and, when it opens in May of 1983, will wrap up the story of the STAR WARS trilogy, paving the way for the second trilogy, which is actually the first—that is, the rise of the Empire. (Is that confusing enough? If not, wait until we get into the third trilogy, which really is the third trilogy in the trilogy of trilogies...)

Also destined for glory is the second film in the adventures of Indiana Jones, slated to go before



Shades of the Melting Man! The Lorre-like Nazi villain meets an icky end worthy of such an unworthy individual as this All Day Sucker.



Whoops! Interest never flags 'cuz Indy keeps whipping it up!



In 1944, the U.S. was still embroiled in the Second World War and audiences were thrilling to the thankfully fictitious evil-doing of the hooded Master Key in the film of the same name. A twist: unlike the villain in RAIDERS, this haddie was a woman!



A beggar, not unlike the hapless poor in the RAIDERS bazaar, confront Key Luke and Russell Hayden in LOST CITY OF THE JUNGLE.

the cameras late in 1982, when Harrison Ford has rested a bit after the rigors of shooting REVENGE OF THE JEDI. The second Jones saga—which will not be a direct sequel involving the Ark, but a whole new escapade—will be released in the summer of 1984.

ark! the herald angels sing -

In case you've been out of touch with the world, maybe living in Tasmania, here's a summary of the story of RAIDERS OF THE LOST ARK.

The United States government learns that the Germans are searching for an unnamed source of awesome, virtually unlimited power.

This treasure really does exist, though neither the Americans nor the Nazis knows what it is or where.

Enter archaeologist Indiana Jones, who is hired to find this key to victory in World War II.

After adventures which span the globe, Indy and his Nazi counterparts find what they have been searching for, the Ark of the Covenant, the chest containing the authentic, original Ten Commandments allegedly handed to God by Moses on Mt. Sinai.

Before the film has ended, the powers of the Ark are unleashed, and while the evil Nazis are melted to piles of bubbling flesh, Indy is spared.

Fearful of the power of the Ark, the United States government reneges on its promise to let the archaeologist study his find, locking it in a crate and hiding it amidst tens of thousands of other crates in a warehouse, never to be opened or disturbed . . .

ark wars

That's the story. Minus a few daredevil stunts, deathdefying escapes, romantic interludes, and snappy special effects.

You get the point, though.

RAIDERS OF THE LOST ARK is solid, wall-to-wall, break-out-the-trumpets, *thrills*.

It's also a salute to the great adventure films of the past, movies which featured the same kinds of slambang action as the Indy Jones pic.

In fact, there really is an honest-to-gosh lawsuit lodged against the creators of RAIDERS OF THE LOST ARK, filed by a man named Rader (no kidding!) who claims to have created a property called ARK WARS years before RAIDERS OF THE LOST ARK reached the screen.

However, the Lucas/Spielberg film is such a composite of bits and pieces from so many other films that it's going to be difficult to prove who took what from where, if Mr. Rader is serious about his complaint.

Without detracting from what the makers of RAIDERS OF THE LOST ARK have accomplished—that is, whipping up a fastpaced, super-slick, giantsized, larger-than-life cliffhanger of a film—

Without intending to malign the guys and gals who did all of that—



"Plane" around is a bit more dangerous than "playin'" around, but it has been a staple of action/adventure movies for years. Here, an aviator ace grapples with would-be killers in a scene from 1939's *SKY RAIDERS*, and a similar scene from Lucas' *RAIDERS*.



Originality is not one of the strong points of RAIDERS OF THE LOST ARK.

snake, rattler, and roll

The most obvious "lifts" from other movies are, coincidentally, among the most memorable scenes in RAIDERS OF THE LOST ARK. That's one reason the filmmakers used them: they're classic stuff!

For example:

Indy flees a round, rolling boulder—a "gag," as the stuntmen say, which had been used in 1959 in the fantasy classic JOURNEY TO THE CENTER OF THE EARTH, as the intrepid inner-world explorers flee... well, a round, rolling boulder.

The shootout in the Raven Saloon in Nepal? Every rock 'em, sock 'em western has had that, from DODGE CITY to that famous space western STAR WARS.



Scar Hand, Son of Scar Face.

Indiana's profession as an archaeologist? While no one's got a corner on the market, one can't overlook the fact that one of the foremost members of Doc Savage's Fabulous Five was Johnny, a brilliant archaeologist. Doc Savage, like Indiana Jones, was an adventurer-hero of the 1930s.

Speaking about Doc Savage, George Pal's 1975 motion picture DOC SAVAGE, THE MAN OF BRONZE featured a snake pit only slightly less slimy and populated than the snake pit in RAIDERS OF THE LOST ARK. And lest we forget, there was a well of serpents in GUNGA DIN, just to name two of about a million movies with creepy crawlers.

raiders of the lost arts

Other movies, classic and grade Z alike, also lent bits and pieces to RAIDERS OF THE LOST ARK.

To continue:

The eerie faces flying at the camera from the opened Ark are more than slightly reminiscent of the faces of the damned unleashed by the demon Tehermabog in Walt Disney's classic cartoon feature FANTASIA.

Incidentally, the Disney Empire Strikes Back with their own RAIDERS OF THE LOST ARK style film. Entitled DAREDEVILS OF THE GOLDEN LEGION, it's about three young Olympic champions who go against the Nazis in the years just prior to World War II.)

The "finger of God" which rises from the Ark is very much like the flaming pillar in THE TEN COMMANDMENTS... the movie which tells us how we got the Ark in the first place!

What about Indy's trademark, his snapping bullwhip? While no one "owns" the right to use whips, one of the first characters to use it almost exclusively as a weapon was the hero of ZORRO'S BLACK WHIP, a serial made in 1944 wherein the masked avenger of the 19th century thwarts outlaws with his cattlewhip.

Speaking of Zorro, in what has to be one of the most obvious "tributes" in RAIDERS OF THE LOST ARK to an earlier motion picture, Indy's transfer from a galloping horse to a speeding truck, though one of the film's most heartswelling moments, comes direct to us from the 1937 serial ZORRO RIDES AGAIN, as the black-clad hero climbs from his spirited steed El Rey onto the passenger's side of a truck!

While we're on the subject of that particular Zorro film, there was also a dual-prop airplane which vaguely recalls the Flying Wing in RAIDERS OF THE LOST ARK.

a message from our sponsor--

Time for a breather before we continue--

We just want to remind you that although we're verbally assembling RAIDERS OF THE LOST ARK from other films, this is not to give the picture a pie-in-the-face.

The movie did these things better than they've ever been done before, and had the good sense to put all this good stuff in one package. For the sake of history, however, we thought you'd like to know where filmmakers like Lucas and Spielberg get their inspiration!

--now, on with the show!

Though it isn't the inside of a supertanker, the Nazi submarine base reminds one of the sub hold in the James Bond film THE SPY WHO LOVED ME.

And to return for just a moment to JOURNEY TO THE CENTER OF THE EARTH, it was a beam of sunlight which showed the explorers how to enter the earth's crust—just as a ray from our modest home star tipped Indy Jones off as to the location of the burial vault of the Ark.

Then there's that sliding wall of spikes. For one, Charlton Heston faced a similarly nasty fate



Nothing in moviedom is older than the good old rock 'em, sock 'em fistfight. The hand-to-hand combat in **RAIDERS OF THE LOST ARK** is already classic, though there are many great brawls in film history. Here's just one, from 1955's **ADVENTURES OF CAPTAIN AFRICA**.



"Ready when you are, C.B." that's not Cecil B. DeMille, but Congo Bill--whose pre-**RAIDERS** rope climbing is from a 1948 serial.



Marion's praying that Indy's a good catcher!

of impalement in an ancient Egyptian tomb seen in *THE AWAKENING* (same geography, different flick). However, skewering tactics like that have been seen in other films from *HERCULES UNCHAINED* to *THE GREEN BERETS*!

Finally (at least for now!) let's not forget the most famous of all the melting people—

The original sizzler!

The one who died by a *different* ark, an arc of electricity:

THE THING FROM ANOTHER WORLD!

arkophiles

If past-history is any indication, Arkfans are going to rise in unison and letter-storm us for our critique of *RAIDERS OF THE LOST ARK*.

We welcome your mail, monsters! If your reactions are interesting and provocative enough, we'll run 'em as a separate feature in an upcoming FM.

But just so you don't feel as if we've left you without some fresh tidbits of useful trivia about

RAIDERS OF THE LOST ARK, here are some facts you may not have known. For instance—

R2D2 and C3PO both appear onscreen in the film.

Where, say you?

On a wall in the Well of Souls. They're represented as hieroglyphics. (Do you think Lucas was trying to tip us off—that is, will the droids make it to earth at the conclusion of the nine-part *STAR WARS* saga? Will they flee the Empire and land in Ancient Egypt, only to bump into Moses and present him with the supernatural tablets which destroy the Nazis in *RAIDERS OF THE LOST ARK*...?)

Harrison Ford loves snakes. Unlike Karen Allen who plays Marion, who *hates* the reptiles, Ford had a difficult time pretending to be afraid of them.

Ford, by the way, was *not* the first choice for the part of Indiana Jones. That honor befell actor Tom Selleck. However, Selleck had to turn the part down because it conflicted with the shooting schedule of his new TV series *MAGNUM P.I.* Selleck says he doesn't regret having missed out on being the star of one of the most successful films of all-time, because that would have spoiled the fun he had just watching it as a moviegoer!

The carriage of the truck in which Indy dukes it out with the Nazi driver wasn't a real truck—it was just a prop-carriage snuggled on the back of a camera truck. This was done so that the scenery passing behind the actors would be *real*, and not rear projected background footage which would look blurry and unreal. A real truck couldn't be used for the closeups, since keeping the camera steady and trained on the action, what with the rutted dirt road and all, would have been virtually impossible.

The opening scenes of Indy's flight from angry natives was not filmed in South America, but in Hawaii!

The real name of the traitorous monkey who is accidentally poisoned when he eats food meant for Indy was "Snuff." Ironical, in that snuff is a colloquialism for murder...

One of the most memorable shots in the film is about as unreal as they come! Remember when the Nazi car plummets off a cliff? Not only was the car a miniature, and the men inside of it stop motion animations, but the cliff itself was a painting. Talk about camera trickery!

so long, indy--for now!

And so, like the Ark of the Covenant itself, we lay to rest for now Indy Jones and company.

The picture has been in release for an amazing six months; most films are gone within four weeks! *RAIDERS OF THE LOST ARK* has played and played while other films have come and gone—from *CLASH OF THE TITANS* to *AN AMERICAN WEREWOLF IN LONDON*, from *HEAVY METAL* to *DRAGONSLAYER*. Remember those?



Marlon & Indy aren't playing "post" office! (If you like puns, we hope that one has your stamp of approval.)

Even **SUPERMAN II**, the summer's other smash success, was eventually overtaken by **RAIDERS OF THE LOST ARK**. **SUPERMAN II** had been outgrossing it for weeks, though it finally faded and **RAIDERS** pressed on to new heights.

Considering that almost no one outside the industry had even heard of the film until just a week before its release!

Considering that **TARZAN** had all the publicity in the world, yet couldn't match **RAIDERS OF THE LOST ARK** for either box office muscle or sheer entertainment.

They say George Lucas was nervous about the chances his film had for success against all of that heavy competition.

They say he asked Paramount to pump another \$2,000,000 into the advertising campaign when the picture opened.

It doesn't take a genius to recognize that he won't have to worry quite so much when **Indy Jones Strikes Back!**

Stay tuned to **FAMOUS MONSTERS** for details as they develop!

(In the meantime, beware of imitations! We hear that a pic by the name of **INVADERS OF THE LOST GOLD** has been rushed into production to cash-in on the success of **RAIDERS OF THE LOST ARK**. Before you plunk down your hard-earned dough at the bucks-office, check with **FM** to see if **INVADERS** is worth the trip!)

END



The boulder that almost bowled over Indy!

DEVILS... STRANGERS... CATS

PART II
fantasy films
of '40 and '41



Fur will fly when he opens the door. (A&C MEET FRANKENSTEIN.)

LAST ISSUE we whetted your appetite for the "shapes" of things to come in this, the concluding portion of Walt Lee's Work in Progress.

The 1940 production BEYOND TOMORROW (earlier title AND SO GOODBYE) featured 3 elderly tycoons stood up by their Christmas Eve dinner guests. They toss their wallets into the snow, with a card and \$10 in each, hoping to invite the finders to dinner. Two down-&-out young people, James Houston (Richard Carlson) & Jean Lawrence (Jean Parker), return two of them. The couple fall in love at the dinner.

The old men are killed in a plane crash shortly thereafter and they return as unseen ghosts to help out the couple. (The ghosts were accomplished with process photography by special effect man Ned Mann, assisted by Jack Cosgrove & Howard Anderson.) The ghosts try to preserve the couple's happiness but one by one they are called upon to leave Earth.

James falls under the spell of a blond temptress (Helen Vinson) and both are shot by her husband. James's heart stops during his emergency operation and his spirit greets the spirit of O'Brien, last of the trio of ghosts. O'Brien pleads with St. Anthony for the young man's return to life. James recovers and is reunited with Jean as O'Brien happily meets his destiny.

BEYOND TOMORROW is perennially on television and available from film rental companies as a Christmas program. Maria Ouspenskaya, who would appear the following year in a well-re-



"I say, old chop!" (A&C MEET FRANKENSTEIN.)

membered appearance in *THE WOLF MAN*, played Madame Tanya, the men's housekeeper. Richard Carlson would appear in many fantastic films throughout the 50s & 60s.

In *STRANGER ON THE THIRD FLOOR* (1940) the testimony of a young reporter condemns an innocent man (Elisha Cook Jr.) to the electric chair. When a busybody neighbor is murdered in similar fashion, circumstantial evidence points to the reporter as the killer. The police hold him for the second crime while his sweetheart tracks down the real killer in both cases, a homicidal maniac (PETER LORRE) who nearly kills her before he is run over by a truck. The reporter is released on the strength of Lorre's dying confession.

As a horror melodrama, the film is generally a matter of decent work with familiar material. Its highpoints are 2 bravura sequences—a vividly visualized nightmare that haunts the hero and a 5-to-10 minute Peter Lorre tour de force. Lorre makes one of his briefest film appearances, little more than a cameo, yet his performance is so suggestively complex that it easily ranks with his most powerful roles. In only a few minutes he makes his psychotic killer successively pitiable, likeable, amusing & menacing, in a mosaic of strangely shifting moods.

RKO's Mexican Spitfire films were a routine but quite popular second-feature comedy series that lasted from 1938 to 1943 and totaled 8 films. *MEXICAN SPITFIRE SEES A GHOST* (1942) is a standard entry, the 5th in the series, but the



Glenn made a Strange monster in A&C MEET FRANKENSTEIN.



It was fighting off wolves like this that made Evelyn Ankers ankersy. (THE WOLF MAN.)



The Cat Pupil herself, Simone Simon. (Just stare into those eyes long enough and you'll fall into a catleptic state!)



The monster reaches out of a 3-D mirror: Delirious. Demented. Demented!

only one with a fantastic element, altho the "ghosts" in the country manor turn out to be criminals.

CAT PEOPLE (1942) was originally planned as an adaptation of Algernon Blackwood's story "Ancient Sorceries" but legendary producer Val Lewton suddenly changed his mind. After thoroughly researching the history of cats, he created the story's basic structure and DeWitt Bodeen fashioned a screenplay from his idea. As with all Lewton's RKO films, however, Lewton himself was responsible for the finished screenplay, altho he consistently refused to give himself screen credit for his work.

In synopsis, the plot of CAT PEOPLE sounds much like any of a dozen other exploitation films dealing with inherited curses & monstrous transformations. Irena Dubrovna (Simone Simon), a young New York fashion designer, meets draughtsman Oliver Reed (J. Kent Smith) at the Central Park Zoo. Oliver is attracted to her and Irena responds but her tendency toward isolationism presents a serious problem.

Irena begs her husband for time to adjust to her new role as wife. Oliver is patient but eventually discovers that Irena believes herself descended from a race of medieval animal worshippers whose "curse" she has inherited—namely, that when her passions are aroused she will transform into a deadly cat. Oliver sends her to Dr. Judd (Tom Conway), a psychiatrist who seems as interested in her as in curing her mental problems, and in the meantime Oliver develops a romantic attachment to his co-worker Alice (Jane Randolph).

To this point the film has remained generally matter-of-fact. Irena's obsession could be a carry-over from childhood fears and delusions but there are brief moments that suggest her aberration is more than psychological:

The animals in a pet shop go into a frenzy when she enters.

A canary dies when she tries to coax it into her hand.

And at her wedding reception she is greeted by an exotic feline woman (Elizabeth Russell) who calls her "my sister."

No one of these incidents is enough to verify Irena's fears but together they maintain an audience's expectations of something horrible & terrifying. Such expectations are fulfilled immediately thereafter.

Alice is followed thru Central Park by someone lurking in the nighttime dark (footsteps are heard but nothing can be seen in the deep shadows between the street lamps). That same night some of the zoo's sheep are slaughtered and the audience gets its first glimpse of evidence pointing to a supernatural explanation—the tracks of a cat leading away from the slaughter change suddenly into the footprints of a woman's shoes. Alice is later menaced by something in the dark around the basement swimming pool in her apartment building, altho again nothing is actually seen and



"You shall not have her!" growls the Beast as he protects his Beauty for himself. (BEAUTY & THE BEAST.)

the only physical evidence is Alice's robe, which has been ripped to shreds. Soon afterward both Oliver & Alice are threatened by a black panther as they work late one evening. They are saved only when Oliver uses a cross-shaped T-square to ward off the beast, the film's one unfortunate misstep in the direction of the Hollywood cliché.

Irena's transformations are exquisite studies in suggested horror. The final one, when Dr. Judd tries to make love to her and is killed for his efforts, is the most explicit, for we watch Irena's face become enveloped in a dimming haze and see her attack portrayed with violent shadows on the wall. In the earlier attack on Oliver & Alice, we actually have brief glimpses of the panther but these scenes were added at the studio's insistence and were not part of Lewton's concept. Lewton did his best to remain suggestive rather than explicit and he had the scenes of the actual panther photographed in such shadowed murkiness that, with Robinson's rapid editing, the audience is hardly able to distinguish the beast from the surrounding blackness.

CAT PEOPLE certainly had an impact at the time of its release in December 1942. From the opening scene, CAT PEOPLE delivers a context



One of the eerie ornamentals that abounded in BEAUTY & THE BEAST.



Before hydraulics this was the way they performed transformation tricks. (Lon Chaney Jr.: *THE WOLF MAN*.)

of rational people in a rational world. The characters are nothing like the Hollywood dreamland of people who either do not work at all or have jobs so romantically idealized that they bear no relation to reality. The story's menace weeds its way into the lives of its characters, up to and including the jobs they work at day by day. The audience feels comfortable with these people, then finds itself slipping dangerously over the brink with subtle insinuations that security in this world is balanced on the edge of nightmare.

Lewton refused to deal with the "safe" fantasy of misshapen monsters carrying out their murderous deeds according to traditional rules, as in the Universal chillers. He instead delved into the mysterious & uncontrollable realm of psychological horror; what hideous transformation, psychical or physical, can our minds achieve when driven by unleashed passions, loneliness or fear? As with any story that deals successfully with psychological material, the plot progresses thru an intricate network of subtleties & implications, all of them merging in the hidden labyrinth of Irena's subconscious.

Lewton was reportedly delighted in critics who saw his film as "morbid & unconstructive" and "a horrible idea, unethically treated." He realized that such remarks were going to call attention to his film.

Of the cast, the role of Irena was, of course, the pivotal one. Lewton's choice of Simone Simon proved to be inspired. While she has been criticized for a limited acting range and her difficulty with the pronunciation of English, it is those very qualities that make Irena so mysterious and at times inscrutable, perfectly in keeping with the demands of the script.

Simon's acting talent is probably severely underrated. There is a memorable scene in which Oliver buys her a kitten which, in horror movie tradition, reacts violently to her presence. Irena pulls her hands behind her back as if they'd been slapped and gives Oliver a guilty sideways glance. The timing of Simon's gesture & glance is quite winning.

In the film's most emotionally effective scene, following the sheep killings, the camera pans upward from the taloned beast-foot of the bathtub to the bent head of Irena, sobbing. It is a moment that lingers in the mind, today recalling a later filmic aftermath of slaughter: the smoking hands of the Beast in Jean Cocteau's *LA BELLE ET LA BÊTE* (1946).

Both Kent Smith and Jane Randolph were RKO contract players. Smith has succeeded in switching over to character parts in recent years. Randolph's career did not survive the decade, altho she made one other fantastic film, *ABBOTT & COSTELLO MEET FRANKENSTEIN* (1948), as well as appearing again with Smith in the Lewton sequel *THE CURSE OF THE CAT PEOPLE* (1944).

The people who worked with Lewton during the RKO period have nearly all made public state-



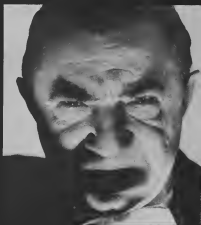
An uplifting moment from ABBOTT & COSTELLO MEET FRANKENSTEIN.

ments about the debt they owe to him. Many of them would at later points in their careers attempt to utilize what they had learned from Lewton in horror films of their own. Some would succeed and some would not but none of them—with the possible exception of Tourneur in *CURSE OF THE DEMON* (1958)—would come close to duplicating the eerie, haunting mood of Lewton's films.

CAT PEOPLE became the set piece of its time: the quintessential horror film. Its development of "busses"—so-called after the scene in which a bus suddenly rushes into frame with a squeal of pneumatic brakes, appearing at a highly suspenseful moment and sending audiences jumping right out of their seats—became a memorable film technique that is now part & parcel of the horror film tradition. Lewton's penchant for suggested rather than explicit horror, which allowed an audience's imagination to conjure up far worse terrors than any filmmaker could provide, has lost favor in recent years due to the competition of television and declining film censorship.

Altho television showings of the film are damaged by the frequent commercial interruptions that play havoc with the film's episodic but tight structure, CAT PEOPLE is a staple television item and appears often at revival houses and in film festivals. It is a true American classic that transcends its genre origin.

END



Bela Lugosi Meets Abbott & Costello and, Frankly, this was his reaction.

PEOPLE are dying to get into THE MAUSOLEUM.

People are dying to get out.

Peep with me into the crypt.

Your editor was filled with foreboding as he watched the spectral figure of a young woman, her beautiful features drawn & haggard, move as if in a trance toward the ominous crypt. Was she blind? Didn't she see those revolting rats on the crypt's covering-scurrying, scratching, scrabbling?

But with glazed eyes that obscured her vision...like a hapless, helpless victim of vampirism or a reincarnation of a white zombie, she moved...as tho in the hypnotic thrall of Svengali...as if inexorably drawn by a macabre magnet, toward her...destiny.

The crypt.

And the *thing* inside the crypt.

-Then the director called "Cut!" and the spell was broken. The apparition approached your editor and invited him to lunch. And made a

didn't have to have my hair curled for my photographic session with you-the movie did it for me, with that ending with the girl going into the room with kids who never came to her birthday party, bringing cake to all their mutilated dead bodies").

a bresee conversation

Bobbie started at once to preview the plot for FM.

"My mother was a demon.

"My grandmother was a demon.

"Our family, the Nomeds, are cursed."

(Students--what does 'Nomed' spelled backwards spell? Right! Demon. And having spelled it backward, you are now under its spell! Read on!)

"When I was a little girl 10 years old I was in the cemetery where the Mausoleum stands and I was impelled by an invisible force into the Mausoleum and there, without my being aware of it, a demon that had been waiting for decades

THE MAUSOLEUM

date to come to the lair of the Ackermmonster and, there, give an exclusive interview for the readers of FM.

from the hearse's mouth

FM has been privileged to learn from the lips of the star of THE MAUSOLEUM herself, bouncy Bobbie Bresee, the plotline of this sepulchral story.

Bobbie's last name is pronounced "breezy" and her personality fits her name to a T. She bobbed up from television to the starring role in this, her first feature film, and she's a confirmed horror movie fan. What's more she doesn't wish to avoid further fright roles, doesn't fear typecasting, but on the contrary would love to become a Cult Queen, another Barbara Steele, a successor to Jamie Lee Curtis, a Fay Wray for the 80s.

The night before she came to visit your editor she viewed HORROR HOSPITAL ("Ooh, those sliced!") & HAPPY BIRTHDAY TO ME ("I

to possess another of my family, invaded me via a venomous green smoke.

"The demon lies dormant for 20 years and then, when I'm 30, I go back into the mausoleum and the demon wakes inside me. Under its influence I kill my aunt Cora."

death in large doses

My aunt is but the first to die, and in a spectacular manner surpassing anything that I think has yet been seen on the screen.

"First I levitate her over the side of a railing.

"Then, when she's suspended in midair, her body splits open and her insides splash out."

FM: "Wow! Lucky this film isn't in 3D--we'd all have to take our clothes to the cleaners!" Bobbie continuing:

"At the time I do away with my aunt I'm in what we call the First Stage of the demon. I'm fitted with horror teeth and am wearing a new type of contacts called scleral lenses that are hollowed out to contain some fluorescent goop



Stage 2 of Bobbie's diabolic disintegration. We dare not show you Stage 3!

that makes my eyes look phosphorescent. And bladders under my cheeks are pumping away in the latest state of the art.

"My next victim is a gardner. He gets it with a hoe."

4E: "A real hoe-down?"

Bobbie: "If it was a country musical you might say that."

4E: "I said it anyway. Sorry about that. Don't tell the demon."

Bobbie: "OK, if you promise to behave."

"To continue with my story:

I bash his brains out and you see it all, right on the screen. Brains, eyeballs, everything."

Bobbie: "You're risking a *demonstration* of my powers!"

"To continue:

"The delivery boy gets it next. He's mean to me so the demon inside me surfaces and rips his face off."

4E: "A real case of what the Orientals call losing face."

Bobbie: "You keep that up and you'll wind up in Forrest Lawn!"

"As I was saying:

"Next in line is my husband. I can't completely describe to you the manner in which he meets his death because it's a surprise we have for the audience, something special about the demon that's never been done before. You've heard the



Scream, Bobbie, Scream! (In *THE MAUSOLEUM* no one can hear you but the Dead!)

expression 'Eat your heart out'? Well, that will give you a sort of hint—but it's not what you'd expect. I can say we used 30 to 40 gallons of 'blood' in this scene. By now I'm in the demonic stage where my head is high & balding, sort of Frankensteiner-like, my eyes are concave? nonexistent—just empty sockets.

"My lips writhe.

"My eyebrows wriggle.

"My forehead looks like a fistful of worms in a sizzling skillet are squirming beneath its surface. Oh, I'm a beautiful sight!"

move over, humpty dumpty

4E: "I understand the last person you kill really falls for you in a big way."

Bobbie: "Yes, a stuntman, doubling for a shopkeeper I got mad at, jumped 180 feet into



Beauty & the Beastee! Beautiful Bobbie Breese (left) as she is in *Real Life* and as she appears in *Real Life* in one of the 3 stages of *Demonic Possession*.

an airbag. I levitate the shopkeeper and then let him fall 3 storeys and his face smashes against glass and the glass & his brains splatter all over the sidewalk.

4E: "I guess he didn't have much brains or he would have known better than to antagonize you."

Bobbie: "He wasn't the only one without much brains. If you don't watch out, Forry Ackermonger, you'll find yourself behind the levit-8 ball!"

4E: "I wish I'd said that! Say, have you ever thought of giving up your career as a movie monster and coming to work for me?"

Bobbie: "The mere thought of it gives me an Acedrin headache!"

"Now let me tell you about one of the best parts in the picture.

"It's when I go insane in the attic.

"The doctor comes up, turns a corner and runs into dead bodies.

"There I am, going out of my mind. A toybox is slammed down on the floor. A Raggedy Ann doll in a corner levitates. But Annie doesn't live here anymore: she's got a knife in her...and the knife is bleeding.

"An old record player, covered with cobwebs, starts playing.

"Dust-coated pictures hanging in frames on the wall stand dacing.

"The doctor realizes this is a job for Max Von Sydow but since he isn't available the doctor does his best to exorcise me."

speaking frank-ly

Bobbie's husband Frank was present at the FM interview. He now spoke up.

"You remember that film, I MARRIED A MONSTER? That's me. I couldn't recognize Bobbie after the makeup artists got thru with her! Wrinkled arms! A Painted back! Fangs! It took 6 hours to transform her and some times she kept the appliances on as long as 12 hours. The crew would leave at 7 in the evening but 3 hours later she'd still be struggling to turn herself back to normal. Bobbie said she knew how Elsa Lanchester must have felt back 1935. You know, when a beautiful young woman was turned into the BRIDE OF FRANKENSTEIN.

"We both love horror films," Bobbie's husband continued, "where we feel sorry for the monster. Like King Kong. On the other hand, we couldn't feel sorry for Linda Blair—she was too scary.

"Maybe I shouldn't be praising my wife so much but I'm real proud of her, she's a real trouper. You know how afraid most women are of a little mouse. Well, Bobbie had to have rats some of the same ones from BEN and WILLARD, or maybe their sons or daughters or grandchildren—had to have them crawl all around her feet. At first she was afraid of them but she wanted realism so she thought, 'Maybe if I play with them a bit.' She petted some, let them sniff around her feet, found actually they were kind of cute."

"Kind of like muskrats," Bobbie put in. The Crown of Thorns plays an important part in the picture and in one scene rats are crawling all over it when Bobbie picks it up. "They stayed on till I shook them off," she told us, "because the inside of the crown was lined with peanut butter!"

So that's how she buttered them up! At the end of the picture Bobbie cries real tears for the monster because she felt genuinely sorry for him.

She hopes you will too.

And that, after you've seen her picture, you'll write her fan letters c/o Ye Editor, 2495 Grimbower—er, Glandower—Ave., Hollywood, Kalifornia 90027.

NOT THE END of Bobbie Breese.

END

MYSTERY PHOTO

PLOP EYE

#138 Is he Son of Scarface?
The owner of the Crawling Eye?
The Phantom of the Operation?

No, he's not even Dr. Eyeclops.

The man with his eye on you is the actor
as he appeared in LA LUCERTOLA CON LA
PELLE DI DONNA, an Italian horror film
known in America as:

I COZ DISH...unscrambled.

Can you figure it out?

The following fans figured out recent
Mystery Photos. Maybe next time YOUR
name will be on our Horror Roll of Amateur
Experts.



ANSWER

MYSTERY PHOTO No.137

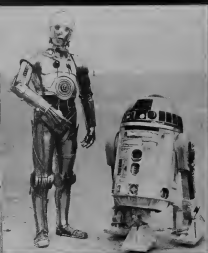
Those who correctly identified THE GHOST
BREAKERS from last issue were DAVID PULES-
TA, LAURA GREGG, KEH GILBERT, STEVEN BEN
BALA, HELDI KITCHIE BALA, SHIRLEY J. HUG-
GINS, LARRY HORTON, SON HENRY, DAME
BENTS, SUZY ZIMIAN, RICHARD CANADY, KEN
DAVILA, SHIRLEY HALPAIN, JENIFER McCLAY,
MICHAEL FERGUSON, STEWART GOLDMAN, SA-
BRA JARDINE.

HEARTBEEPS

It's 1995.

Do you know where
your robots are?

HEARTBEEPS



Do ValCom & AquaCom have a chance to be as famous as these droids?

Do computers feel emotion?
Not yet—but one day soon they will!
Do robots do housework?

Not only that, but for \$15,000 you can buy one that walks the dog and brings you a drink.

Will computer robots one day be everything that a human being is . . . and more?

No doubt about it! But if you can't wait to see how they'll act, you're in luck!

Universal Pictures, which is giving sciencifilm fans a one-two punch this month, is serving up not only *GHOST STORY*, but the most incredible comedy/romance ever filmed!

The story of two robots who rebel against the system.

The saga of **HEARTBEEPS!**

a really odd couple

The hero of the film is a robot programmed for valet service, a mechanical man by the name of ValCom-17485.

The heroine of the picture is a hostess robotrix, a little tin lady by the name of AquaCom-89045.

They meet and sparks fly.

Not literally, of course, or else they'd shortcircuit.

Actually, they fall in love and decide that a life of servitude is not for them.

And so, one day, after gazing forlornly from the robot factory in which they were built and stored, the two hightail it to a junkyard, where they set up home.



Actors have been accused of giving performances that are stiff and mechanical, though in the case of **HEARTBEEPS** that's a compliment! The four featured factory made figures in this fantastic flight of fancy into the future: Catskill, Phil, Aqua and Val.

Not that the company which built 'em is going to give up a costly pair of automatons without a fight!

Enter Charlie and Max, humans who work at the robot factory and are hired to find the renegade pair.

Enter Susan and Calvin Gort (Get the joke? If not, go back and watch **THE DAY THE EARTH STOOD STILL** until you do!). This human couple owns the junkyard where ValCom-17485 and AquaCom-89045 hole-up. They understand what the robots are going through and want to help.

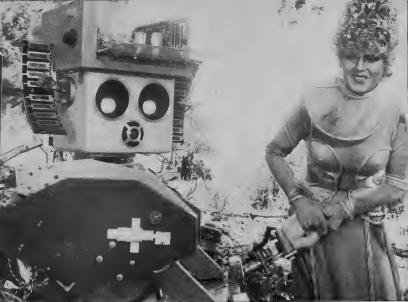
Enter audiences, which will find the adventures of these unusual characters more than worth the price of admission. And, if the aforementioned roster isn't enough for you, **HEARTBEEPS** throws in a scene-stealing crazy Uncle Robot, a child (built out of spare parts), and a police unit who must turn on its own kind!

the man (and woman) in the iron masks

Starring as ValCom-17485 is comedian Andy Kaufman. Though he is barely recognizable be-



Grehbed & gagged by the Murderous Mechanical Monster-GOG.



Son of Clunkerstein, the tinkered-together toddler Phil, holds hands with his mechanical mama in a tender scene from **HEARTBEEPS**.



Frankie Darro & Betsy King Ross lie supine at the feet of the tinman of **THE PHANTOM EMPIRE** (a Mascot Picture).

neath the gold appliances that turn him into a robot, Kaufman's expert delivery is unmistakable. This is Kaufman's first starring role in a theatrical film, the comedian being best known for his work on TV's hit comedy series **TAXI**.

Playing his lovely companion is the delightful Bernadette Peters. Familiar to audiences for her various TV appearances, she also was a definite asset to the popular comedy **THE JERK** playing the wife of star Steve Martin. She also appeared in the television of Ray Bradbury's **THE MARTIAN CHRONICLES**.

Costarring are:

Randy Quaid as Charlie

Kenneth McMillan, a veteran of the vampiric home tube horror film **'SALEM'S LOT**, as Max

Melanie Myron as Susan Gort

and Christopher Guest as Calvin Gort.

where do robots come from?

The screenplay and story for **HEARTBEEPS** were written by John Hill, a newcomer to the screen scene.

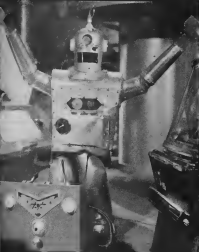
Hill was able to get his idea on film in one of the more unusual rags-to-riches stories of the year! He was having lunch with his friend, producer



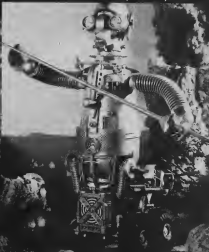
The Reincarnation of Robby the Robot in this Explosive Scene from *THE INVISIBLE BOY* (MGM 1967).



The Mother of All Automations: Ultima Futura, the Robotrix of *METROPOLIS* (UFA 1927).



Mad Mexican Mechano Man.



One of 8 different Robot Monsters created by Klaus Unbehauen for the German scientific film: *FORGOTTEN*.



Remember that famous line in *THE MUMMY*, "He went for a little walk?" Well, here *TOBOR THE GREAT* is taking his son Toby for a small stroll.

Michael Phillips, who was still aglow from the success of the science fiction film he had produced, the now-legendary *CLOSE ENCOUNTERS OF THE THIRD KIND*.

"I just happened to mention an idea for an off-beat little novel I'd started to write some time ago," Hill says, "but I told Michael I didn't think it was a very commercial novel."

Phillips agreed. He told his friend that it would make a much better motion picture!

When it was clear that *HEARTBEEPS* was going to be not only one of the most unusual but one of the most successful films of the year, Hill says that the producer turned to him and said, "I only want to hear ideas that you don't think are very commercial."

Before the cameras rolled in June of 1980, Michael Phillips interviewed a slew of directors for the top spot on his new film.

The job finally went to Allan Arkush, like Hill a relative newcomer to the movie scene. Arkush did, however, have some excellent experience in the SF field: he'd worked on a bunch of films for horror and fantasy king Roger Corman who, before becoming a producer, helmed such classics as *THE HOUSE OF USHER*, *THE PIT AND THE PENDULUM*, and *THE RAVEN*! Arkush himself handled *DEATHSPORT* among others for Corman's New World Pictures.

the nuts and bolts of heartbeeps

Topping off the list of the behind-the-camera talent on *HEARTBEEPS* are a group of some of Hollywood's top special effects and creative personnel. Among them:

Makeup artist Stan Winston, whose work was nothing short of extraordinary on the telefilm *GARGOYLES*, *THE WIZ*, and *DEAD & BURIED*. His work on *HEARTBEEPS* is no less extraordinary.

John Corso, the production designer—that is, the individual who oversees the "look" of the film, from sets to props—did a fantasmagorical job on the overlooked fantasy epic *XANADU*.

Charles Roher, who photographed the movie, previously worked in somewhat more ominous circumstances to give *NIGHTWING* its dark and dreary look—the one redeeming feature of that bat-invasion shocker.

Jamie Shourt and Robbie Blalack, talent from Motion Pictures Inc., designed all the robots. Their credits are among the most impressive the field has ever seen, reading like anyone's Best Pictures list of SF films: *STAR WARS*, *SILENT RUNNING*, *THE ANDROMEDA STRAIN*, and the TV series *COSMOS*. They also worked on the disaster spectacular *METEOR*.

Tina Hirsch, who edited *HEARTBEEPS*, also cut the SFers *DEATHRACE 2000* and *XANADU*.

ro, ro, ro your bot

They oughta have a union, there have been so many robots on the screen in the past few years!

The most famous, of course, are C3PO and R2D2 from *STAR WARS*, but they're just two of the—

ANDROID INFESTATION!

Consider, in recent years, such robot stars as: The Cylons from *BATTLESTAR GALACTICA*!

Hector from *SATURN III*!

Huey, Dewey, and Louie, the lovable drones from *SILENT RUNNING*!

But robots aren't a new thing, in movies or on the stage.

Look back at the sixties:

Who can forget the legendary shenanigans of the bumbling but lovable robot from the Irwin Allen teleseries *LOST IN SPACE*?

Or the Daleks, the infamous tyrant robots from the *DR. WHO* British telefantasy show?

Or Adam Link, who appeared on *THE OUTER LIMITS* (not to mention his very own comic book series in the Warren magazines)?

Going back to the fifties, we find *TOBOR THE GREAT*, *KRONOS*, *THE MYSTERIANS* from Japan, and the most famous robot of them all:

Robby the Robot from *FORBIDDEN PLANET*! The robot who could lift tons of lead with a single hand! Manufacture diamonds! Change the course of mighty *Id* Monsters!



"You call this home sweet home?" asks AquasCom as she and ValCom arrive at their junkyard habitat. "Val, this is unreal estate!"

Back to the serial days, from Bela Lugosi's murderous human-faced robot in **THE PHANTOM CREEPS** to the top-hatted robots serving Queen Tika in **THE PHANTOM EMPIRE**.

rossum had a word for 'em

Yet, even before the tin woodsman asked Dorothy to oil him in **THE WIZARD OF OZ**...

Before the immortal android Maria was brought to life by the mad scientist Rotwang in Fritz Lang's creaky but majestic **METROPO-LIS**...

Before them all there was—

R.U.R.

Rossum's Universal Robots!

Written in 1921, this play is actually the work which gave us the word "robot."

Polish writer Karel Capek coined the word, which is "robota" in his native tongue and means "unwilling laborer," and spun a thought-provoking drama about what it's like to be enslaved—even if you're a robot!

Himself inspired by the legends of the Hebrew artificial being, the *golem*, Capek told a tale about Rossum, the founder of a robot manufac-



No one sleeps when **THE PHANTOM CREEPS** and **BELA LUGOSI** is in the grip of the Metal Monster.



Oh, oh! Here's a robot caught with its pants down!
(From "Lost in Space".)



Little did BELA LUGOSI dream when he did DRACULA in 1931 that in 1983 he would be involved with this robot in MY SON, THE VAMPIRE.

turing company—his name means "intellect"—wants to prove that robots can do everything people can do, and more.

Rossum's son, however, is less concerned with science than with showing a profit! People are paying \$150 per robot and he wants to keep the assembly line moving.

Ultimately, the robots take things into their own hands and overthrow the humans, making mincemeat out of petty human concerns.

Yet, even though Capek gave us the first modern-style robots, even before R.U.R. there were mechanical beings—

The Talking Turk in AUTOMATA, one of the Tales of Hoffmann written in 1814.

The robot-like being in Herman Melville's THE BELL TOWER from 1855.

Even FRANKENSTEIN who, though he was made of human parts and pieces was still assembled by a scientist in a laboratory!

back to val and aqua . . .

The cost of HEARTBEEPS was eight million dollars. For that money, Universal probably could have built a few *real* robots.

However, they have some brilliant mimes in Kaufman and Peters.

When you see them, you *believe* that they're robots. From the very first day they meet in San Francisco . . .

They have been brought to the factory for repairs. They see each other, and wheels begin to turn—literally.

The two robots feel a strange attraction for one another, a pull from the inside which they don't quite understand.

What it is is—

Love!

Love at first byte!

Together with Uncle Robot, who keeps their spirits up with an endless supply of jokes, ValCom and AquaCom escape from the factory.

While they are exploring the brave new world of 1995 in which they find themselves, they also take time to build a small robot to help with the rigors of the outside world. They assemble him from odds-and-ends, and he becomes their son.

All the time, the humans and police robot are on their trail, dogging their clanking heels, sniffing the trail of leaking oil.

Their objective:

Deactivate ValCom and AquaCom.

heart times for heartbeeps

We won't reveal the fate of our two endearing automatons . . . this Romeobot and Julietinsel . . . Mickey-tick-tock and Minnie (computer) . . . Princess Leiandroid and Han Solenoid.

We *will* tell you that the makeup *alone* is worth the price of admission, requiring six hours to apply each day, one of the longest "gearing-up" times in fantastifilm history!



One of the impersonal facts-of-life in a robot factory: getting hauled around on a lift by uncaring, unfeeling human beings.

We *will* mention that although Andy Kaufman and Bernadette Peters are perfect, their little son almost steals the show—

Unlike his mom and pop he's a *real*, working robot!

a first!

HEARTBEEPS is the first movie featuring a cast that is virtually all-robots.

What's next?

George Lucas' Industrial Light and Magic special effects facility outside of San Francisco is producing screen illusion virtually entirely by computer.

Electronic music scores have been with us for years, ever since the theramin was used in THE DAY THE EARTH STOOD STILL (home of Gort-remember?).

Even longer than that; movies have been projected by machines.

The obvious next step?

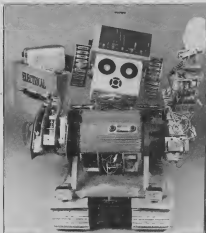
Movies made entirely by machine!

Not only that, but reviewed by computer! And patronized by androids! Sounds like something out of Ray Bradbury, but we're halfway there already!

For now, however, content yourself with the fiction of HEARTBEEPS.

Or—is it fiction? That girl selling popcorn *did* have a kind of glassy look. Maybe it's just the lighting . . .

END



He has more "springs" than the average offspring, robot, Phil.

bells toll death knells 15 CLAIMED FOR DEATH'S DOMAIN

AS 1981 passed the half-way mark, 11 more talented individuals involved in horror, science fiction & fantasy films were claimed by Prince Sirk.

"CREATURE WALKS AMONG US" STAR DIES

Character actor **Don Megowan** died on 26 June 1981 at the age of 59. Megowan's screen debut was as Sir Lancelot in 1934's **PRINCE VALIANT** with Robert Wagner & Joan (PSYCHO) Leigh. In 1956 Megowan played the Creature from the Black Lagoon in the third & final film in the Universal series, **THE CREATURE WALKS AMONG US**. Jeff Morrow & Rex Brown, both from **THIS ISLAND EARTH**, costarred as scientists who perform surgery to transform the aquatic creature into a land dweller. Megowan played the role of the Creature following the operation. Also in 1956 Megowan starred in **THE WEREWOLF** as Jack Haines. Steven Seitz costarred in the title role. Megowan was featured in 1957's **THE STORY OF MARINO** with Vincent Price as Satan, **Ronald Colman** as the Spirit of Man, and an all-star cast. Megowan was the android **Crash** in **THE CREATION OF THE HUMANOIDS** (1962) and the hailing Mr. Train in **TARZAN AND THE VALLEY OF GOLD** (1960). In the 1974 **television Screen of the Week** Megowan played **Greer**, the brutish servant of Clint Walker. **Peter** (IT CONQUERED THE WORLD) **Graves** also starred.



Don Megowan as the aquatic monster after the operation in **THE CREATURE WALKS AMONG US**.



Robert Emmett Keane (left) menaced by the late **Colin Clive** with the murderous hands of **Orline** in **MAD LOVE** (1935).

SIRKI TAKES 7 CHARACTER ACTORS

Philo McCullough died at the age of 87 on 5 June 1981. McCullough began his career during the silent era, starting in **THE RED CIRCLE** (1915), **THE MARKET OF SOULS** (1919) & **TRILBY** (1923) as Tally. He was **Shiloh** in **THE JUNGLE MYSTERY** (1932) and **Jett** in **TARZAN THE FEARLESS** (1933) with **Buster** (FLASH GORDON) **Cribb** as **Tarzan**. He was also featured in 1933's **DELUGE** and 1947's **POSSESSED** as the **bell**.

Veteran character actor **Russell Hayden** died at the age of 71 on 10 June 1981. Hayden was best known as **Lucky** in the Hopalong Cassidy westerns but in 1946 he appeared as **Red Stanton** in **LOST CITY OF THE JUNGLE** with **Liam Avel** & **Jane** (**HOUSE OF DRACULA**) **Adams**.

Albin Luddens died at the age of 63 on 10 June 1981 following a long illness. Luddens, who was best known as the host of the TV game show **Password**, was also featured in the 1975 **television** based on the Broadway play "It's a Bird! It's a Plane! It's a Superman!" as **Daily Planet** editor **Perry White**. Luddens also had small roles in 1976's **FUTUREWORLD** and an episode of TV's **Becker** in 1986.

Veteran actor **Marin Gorkov** died on 12 June 1981 at the age of 85. Gorkov appeared in **SPY SMASHER** (1942) as the **Commandant** and in **THE LOST MOMENT** (1947). He was a **native** in **ENIGMA OF THE GORILLA** (1951), and **Pope Berdo** in **DELA LUGOSI**

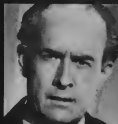
MEETS A BROOKLYN GORILLA (1952). In 1969 Gorkov played **Jean** in **WHAT EVER HAPPENED TO AUNT ALICE?** He also appeared in several episodes of **television's Superman** during the 1950s and in a episode of **Five Step Beyond** in 1960. In 1963 he was featured in "Touret Attractions", an episode of **The Outer Limits**.

British character actor **Richard Gooden** died on 10 June 1981 at the age of 58. Gooden starred in **ONCE IN A NEW MOON**, a lost British screenplay of 1935 adapted from the novel "Lucky Star" by **Owen Kuttler**. He also played the old man in 1986's **IT** with **Roddy** (PLANET OF THE APES) **McDowall**.

Character actor **George Voskovec** died on 1 July 1981 at the age of 51. The Czech-born

Voskovec was featured in the 1935 version of **THE GOLEM**. In the 27th DAY Voskovec played **prof. Klaus Bachner**, a brilliant scientist chosen by aliens to receive a gift of great power. **Gone** (WAR OF THE WORLDS) **Barry** & **Valerie French** **Castro** in this fascinating 1956 sci-fi film. In 1962 Voskovec played **Dr. Einstein** in the **hulchur** of **Fame** television presentation of "Arsenic & Old Lace". In **HAN ON A SWINE**, a 1974 film about **psychic** trying to solve a series of murders, Voskovec played **Dr. Hainer**. In 1980 he was featured as **Dr. Gerald Flannery** with **Christopher** (Superman) **Reeves** & **Jane** (SINCE & THE EYE OF THE TIGER) **Brenner** in a classic of **time travel** & **romance**, **SOMEWHERE IN TIME**. Voskovec also appeared in **THE SPY WHO CAME IN FROM THE COLD** (1965), **THE BOSTON STRANGLER** (1968) and most recently as **Fritz Brenner** in the **Hero** **Wally** **television** series.

Robert Emmett Keane, a veteran character actor, died on 2 July 1981 at the age of 96. Keane was featured in over 70 films. Among his career and his screen credits include roles in **MAD LOVE** (1935) with **Peter Lorre**, **PANIC ON THE AIR** (1936), **ALL THAT MONEY CAN BUY** (1940) with **Walter Huston** as the **Devil**, **A-HAUNTING WE WILL GO** (1942) with **Laurel** & **Hardy**, **THE MAN WHO WOULDN'T DIE** (1942), **THE WHISTLER** (1944), **THE STRANGE MR. GREGORY** (1946) with **Edward** **Low** & **Frank** (KING KONG) **Recher**, **FEAR IN THE NIGHT** (1947), **RETURN OF THE WHISTLER** (1948) & **THE ATOMIC KID** (1954).



George Voskovec as he appeared in **THE 27th DAY** in 1956. He will be better remembered for his more recent role as the professor who traveled to the past for a moment in **SOMEWHERE IN TIME**.

"DOOMWATCH" CREATOR DIES

Dr. Kit Pedler died at the age of 53 on 27 May 1981 in England. Dr. Pedler was the creator of the British ecological science fiction series *Doomwatch* which was shown in England from 1975 until 1977 and was the basis of a feature film of the same name in 1977. Dr. Pedler also scripted several episodes of British television's *Dr. Who* series during the 1970s.

ANIMATOR DIES

Animator Stephen Bosustow died on 4 July 1981 at the age of 69. Bosustow was the founder of United Productions of America animation studio and the creator of Mr. Magoo & Donald McBlain-Gee. Bosustow worked with Ub Iwerks on the "Flo the Frog" cartoons and assisted Walter Lantz on the "Dewey" cartoons in the early 1930s. Bosustow was an assistant animator at Walt Disney studios from 1934 until 1941 and his work was seen in *SNOW WHITE & THE 7 DWARVES* (1937), *PINGPONG* (1939), *FANTASIA* (1940) & *SAMBI* (1942). He received his first Academy Award for an animated short in 1959 for "Gerald McBoing-Boing" was voted Oscars for two Mr. Magoo shorts in 1954 & 1956. Bosustow also produced "Madeline" (1962), "The Unicorn in the Garden" (1963) & "The Tell-Tale Heart" (1963) narrated by James (Capt. Nemo) Mason.



The late Don Megowan shown in his straight role in **THE WEREWOLF** (1966).



When Ross Martin "died" in **THE COLOSSUS OF NEW YORK**, his brain became boxed in the body of this automaton.

ROSS MARTIN

Best known as Arlenus Gordon, master of disguise & aide to agent James T. West on television's *WILD WILD WEST*, Martin died on 3 July 1981 of a heart attack at the age of 61. Martin and Robert Conrad, as West, costarred evil dwarves, mad scientists & killer apes from 1965 until 1969 in this bizarre western adventure. Martin released with Conrad as Gordon & West in two recent television movies *WILD WILD WEST* (1979) & *More Wild Wild West* (TVM-1980).

Martin's first role in a sci-fi film was in 1950's *THE CONQUEST OF SPACE* as Fodor. George Pal produced and Byron Haskin directed this film of man's first trip to Mars. In *THE COLOSSUS OF NEW YORK* (1958) Martin played Dr. Jeremy Spenser, a brilliant scientist who is killed in an auto accident and has his brain transplanted into the body of a giant metal robot. Martin's voice was also used for the colossus but Ed Wall played the metal giant. Otto (DRACULA'S DAUGHTER) Kruger & John (GAMMERA) Sara-gray, both also

residents of Prince Sibi's Kingdom, costarred as Martin's father & brother.

In 1962 Martin received an Academy Award nomination for his role as the esophageal killer in *EXPERIMENT IN TERROR* with Glenn (SUPERMAN) Ford & Lee (THE OMEN) Remick. In the early 1970s Martin played the great Oriental detective Charlie Chan in *Hapiness Is a Warm Gun* on television and in the 1974 television *Dying Room Only* Martin, as Jim Cutler, costarred with Cloris (YOUNG FRANKENSTEIN) Leachman.

Martin was glossier in early television fantasy, starring in several episodes of the live tele-filler *Lights Out* in 1940 & 1950. In 1950 Martin played Paul Martin in an episode of *One Step Beyond* entitled "Echo". Martin appeared in 2 episodes of Rod Serling's *Twilight Zone*: "The Fear of Us Am Dying" in 1960 as Johnny Foster and "Death Ship" in 1963 as Lt. Mason. Martin also appeared episodes of television's *The Immortal*, *Night Gallery*, *The Invisible Man*, *The Gemini Man*, *Wonder Women* & *Quark*.

—Narris M. Lentz, III

GHOST STORY

a chiller about revenge
from beyond the grave!



"The Beckoning Fair One."

What was the worst thing you've ever done?"

"I won't tell you that, but I'll tell you the worst thing that ever happened to me... the most dreadful thing..."

With those two lines, author Peter Straub drew audiences the world over into one of the most terrifying tales ever told.

An eerie, complex story of—

Vengeance!

Death!

Shape-changing!

A story of four men who live in fear of the ultimate evil!

four fearful folks

Fifty years ago, four men committed an act of betrayal which has haunted them ever since. Now, the men are leaders of their New England community:

Sears James is a noted lawyer.

Edward Wanderly is the mayor of their fair city of Milburn.

Dr. John Jaffrey is a noted physician.

Frederick Hawthorne, like *Sears James*, is an attorney.

All just happen to be killers as well!

All just happen to be terribly guilt-stricken about the vicious act they committed a half-century before.

All just happen to be targets of the spirit of their victim, a spectre which will not rest...



"O my God!"



"I just can't keep a thing on my stomach", complained Juli Reding in head role in **TORMENTED**, another great Ghost Story.



Fred Astaire's heart is dancing in his throat at the sight of some terrible thing offscreen.



Handy item to have around the house—if you have an appetite for ladyfingers. (The late Richard Carlson wrote **TORMENTED** in 1960.)

The quartet of Milburnites belong to a very select group of men called The Chowder Society. In fact, they're the only members.

The felons established the Chowder Society years before, for one purpose and one purpose only: to try and exorcise the guilt they feel for their long-ago act of treachery.

Each night, the men of the Chowder Society meet to tell each other stories.

Ghost Stories!

Night after night they try to tell each other stories that are so horrifying, so awful that it will drive out the memory of the very real evil for which they were responsible.

Remember the anthology horror film **VAULT OF HORROR** from 1973?

Five people, unable to leave an office building one night ride the elevator down . . . way down, to a desolate chamber in the basement.

There, they pass the time telling each other stories, revealing the worst nightmares they have ever had.

One man tells about a cafe run by vampires, in which he is the main course!

Another tells of how he was so obsessively tidy that his wife hacked him to pieces and put each organ oh-so-neatly into jars!

A third has himself buried alive to collect the insurance money, only it isn't a friend who comes to dig him up, but graverobbers—who promptly kill him!

The fourth is haunted by the magic rope of a swami he has slain.

And finally, an artist is able to destroy people by painting their portraits and then disfiguring the artwork—only to suffer a similar fate when turpentine spills over his self-portrait!

Each of these people finally realizes that they are not in a skyscraper, that these are not nightmares—

The stories really happened, and their fate is to tell them over and over throughout eternity, for each of them is already . . . *dead!*

The members of the Chowder Society have it far, far worse: they're still alive!

the choke's on you!

For all those long and nightmarish years, the men have been unable to leave town, so great is their need to be together, to tell each other ghost stories, to hope that one story will finally be frightening enough to shatter the hold of their awesome guilt.

Then . . . one night . . . they find such a story!

There's only one problem: it's no story.

It's real!

Not the fiction of a disordered mind!

Their victim has come back to get them, to destroy the members of the Chowder Society.

And one by one . . . slowly, and in the most heartstopping manner possible . . . striking at the soul as well as the flesh . . . the men are made to suffer for what they did . . .



The lady in the lake has a sinking sensation that she isn't going to get out of that car alive but is soon to be a ghost in **GHOST STORY**.

they're really nice guys

Despite the nastiness they create on the screen, the men of the Chowder Society are among Hollywood's finest and most respected actors.

Starring as Frederick Hawthorne is Fred Astaire, an eighty-one-year-old veteran of nearly forty motion pictures. Though he is best known for his musicals, Astaire has also appeared in the science fiction classic from 1959 **ON THE BEACH**.

Playing the part of Sears James, Esq., is another man who is no stranger to the SF and horror realm. Though John Houseman is famous for his role as Professor Kingsfield on the award winning TV series **THE PAPER CHASE**, he has also appeared in such fantasy films as—

ROLLERBALL, the 1975 futureworld action flick in which violent sport has replaced warfare! And—

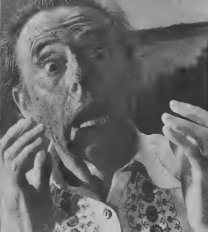
THE FOG, John (ESCAPE FROM NEW YORK) Carpenter's supernatural adventure about spirits who lurk inside a crawling, marauding mist.

Appearing as Dr. Jaffrey is the late Melvyn Douglas, who starred in the gothic classic **THE OLD DARK HOUSE**, made in 1932 and one of the finest of the Universal bloodcurdlers... a film he made with none other than Boris Karloff.

As for His Honor Edward Wenderly, he is played by none other than Douglas Fairbanks, Jr., who starred in the 1947 Arabian Nights fan-



William Castle's hottest ghost, the toast of 1960 in **13 GHOSTS**.



Victim faces the acid test of horror in VAULT OF HORROR.

tasy SINBAD THE SAILOR, not to mention the granddaddy of all adventure films—GUNGA DIN!

And that's not all!

Rounding out the cast, last but far, far from least, is one of the most famous SF stars in all of screen history!

The lady who uttered the immortal words which helped to keep a towering robot from destroying our planet in THE DAY THE EARTH STOOD STILL!

The woman who has traded her legendary "Klaatu barada niktu" for a shriek in GHOST STORY, playing Frederick Hawthorne's wife Stella.

None other than the incredible, one-of-a-kind Patricia Neal.

Also seen in GHOST STORY are:

Craig Watson, costarring as the twin sons of Edward Wanderly and a veteran of the shocker SCHIZOID.

Alice Krige, a South African beauty!

Jacqueline Brookes, as Dr. Jaffrey's nurse.

Brad Sullivan, who plays Milburn's tough Sheriff Hardesty.

And Miguel Fernandez, who has perhaps the most important rôle of all:

He plays a creature who is half-mortal, half-devil and *all* evil in the eyes of the men of the Chowder Society.

painting an unpretty picture

One of the most important contributions to GHOST STORY is the work of Albert Whitlock.

Whitlock is a matte painter, the artist who creates vistas which are too expensive to build. He's the man who helped to destroy Los Angeles in EARTHQUAKE, winning an Academy Award for his havoc—

Who raised a zeppelin from the ashes for THE HINDENBURG, earning yet another Oscar—

Who painted landscapes and buildings on-view in other films including—

HEARTBEEPS!

COLOSSUS, THE FORBIN PROJECT!

Alfred Hitchcock's FRENZY, TORN CURTAIN, TOPAZ, MARNIE, and THE BIRDS!

THE CAR!

And the James Bond film DIAMONDS ARE FOREVER!

Whitlock paints his incredibly detailed renderings on glass, leaving a "hole" where the live action scenes will be inserted. His paintings are carefully done so that they'll match the "real" portion of the set which has been built, creating the illusion that the whole building, town, or—as in the case of GHOST STORY—cemetery has been constructed.

the devil's dad

The author of GHOST STORY is a mild-mannered, bespectacled man, the least-likely looking creator of sheer terror.

But don't be misled! In addition to GHOST STORY, Straub has written the occult classic SHADOWLAND (just out in paperback from Berkley Books), and, prior to these bestsellers, penned the unnerving JULIA, which is also a motion picture currently in release as THE HAUNTING OF JULIA. That one stars Mia (ROSEMARY'S BABY) Farrow and Keir (2001: A SPACE ODYSSEY) Dullea.

tradition of terror

Ever play GHOST?

If you haven't, that's the game where your opponent tries to get you to spell a word. Each time you do, it's a strike against you.

Well, people who play GHOST for real face danger greater than any word game. The evils they dare are—

Ghastly!

Horrorific!

Occult!

Spinettingling!

Terrifying!

Here are just a few of the people who, like the Chowder Society, have had to face vengeful ghosts in motion pictures.

Thirteen Ghosts: paleontologist Cyrus Zorba meets ectoplasmic entities like the Floating Head, the Hanging Woman, and The Headless Lion Tamer at the crusty old mansion he inherits from his uncle in this 1960 movie.

Tormented: a pianist kills his mistress by pushing her from the top of a lighthouse in Bert I. Gordon's 1960 flick. Throughout the movie she



Mild-mannered "Uncle Milt" a hatchetman? Change of pace for comedian Milton Berle in *WHISPERING GHOSTS*, 1942. (Note John Carradine too.)

haunts him until he, too, falls to his death... his body discovered tangled with that of the woman he murdered!

PICTURE MOMMY DEAD: another Gordon effort, this one in 1968 about a young girl haunted by her dead mother.

THE INNOCENTS: a British governess named Miss Giddens comes to watch over two young children, only to find that her predecessor is still lurking about... as a ghost. This 1961 film was perhaps the finest of all the ghost stories... until now!

sears james speaks!

Actor John Houseman spoke to **FAMOUS MONSTERS** and had this to say about his new film.

"The novel *GHOST STORY* is hideously complicated, and towards the end Straub puts in everything but the kitchen stove. Because of the compelling nature of horror novels, you read on. But if you saw some of these things on the screen, you'd howl with laughter.

"By cutting some of the fairly loony elements of the book, I think we've made a picture which is considerably more literate and educated.

"In any case, we've used nothing disgusting like you find in *THE EXORCIST* or *THE OMEN* or *ROSEMARY'S BABY*. This is an old-fashioned but classic story of evil that is finally able to pay retribution."

One of the reasons cited by Houseman, and others on the film, for its high quality is the screenplay.

GHOST STORY was adapted for the screen by writer Lawrence D. Cohen, whose previous effort in this genre is the cult hit *CARRIE*, filmed in 1976 and based on Stephen King's bestselling novel. Cohen does seem to have a "thing" for turning popular books into popular movies!

Another definite plus to the film is its director, John Irvin. Though he's a newcomer to the fantasy field, he comes with (super)natural credentials, having directed the British-made TV hit "Tinker, Tailor, Soldier, Spy."

clammed chowder

"What was the worst thing you've ever done?" Before *GHOST STORY* has ended, the audience has the answer to that question.

You'll also learn why an actress by the name of Ann-Veronica Moore causes a member of the Chowder Society to die of fright!

What unbelievable hold a girl by the name of Alma Mobley has over one of her teachers.

Why a young lady named Angie Maule is utterly unafraid of the youth who abducts her.

Why the initials "A.M." spell doom for the members of the Chowder Society.

A.M.—as in Amazing Monsterfilm!

Amazingly Macabre!!

'Air-raising Movie!!!

YOU AXED FOR IT!

CULLED from a carton-load of letters from our readers are the following requests—actors, scenes, subject matter, particular films that YOU have asked to see and have a mass appeal.



BORIS KARLOFF tries to communicate with the dead in **THE DEVIL COMMANDS**, bringing back memories for Sheri Wachstetter, Peter Jorman, Joe E. Norgay, Festus Pragnell, Clinton Constantinescu, Ted Kavouzas, James Arena & Irene E. Thrupp.



GODZILLA'S REVENGE shown for fans who like Godzilla with a vengeance, such as Sylvia Hirahara, Kay Hill, Chisaki Kawamura, Dave Fox, Reginald Altman, Loren BakenSmith & Bill Barnes.



FOR YOU & YOU & YOU (one of the following is sure to be a favorite of some reader): LON CHANEY JR., JOHN CARRADINE & BELA LUGOSI about to make a meal of TOR JOHNSON.



GOKU, THE BODY SNATCHER OF HELL, to catch the eye of Kumiko Yano, Shoko Uehara, Hajime Ishida, Barbara Kawanishi, Howie Lowe, Saki & Beibupko Hijiri.



Recognize the masked man? Legend says he had a million faces. Here LON CHANEY'S hiding one of them for Bill Nelson, Phil Riley, Tommy Hajewski, Elaine Wojciechowski, Stan Lemm, Gerda Dixon, Ella Bloch, Walter James & Los Lee Flood.

Why is this man (Roh Bottin) smiling? Maybe he's remembering when he saw THE AMAZING COLOSSAL MAN as a kid and now he's created a victim that looks somewhat reminiscent but twice as terrifying! Pix requested from THE HOWLING.



This is called getting something off your chest the hard way. Bryan Ward for pix from THE HOWLING, heard all the way from Fang Mail.

WARREN MAGAZINES

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ROOK #11: Two-listed, two-firing adventure as the master of time hurries into the past to find his lost love! Plus swash and buckle with "Uncle Enzo" starring Indian adventure with "Eagle" and betrayal and intrigue in the Third Reich in "Krieger!"



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ERIE #127: Startling sword and sorcery and mind-burbling terror in the action-packed insert! "King of the Jungle" "Freakin' Youngblood!" "The Wicked in 'North and the Last Sorcerer" and a shocking surprise awaits you in "Haggard!" Much more!



CREEPLY #132: The premiere magazine of high adventure and deep horror! "The Dead Remanence" - one you'll never forget! "Savage Cargo" "Send in the Clowns" no laughing matter! "Robot" "Space Force Five" join the undead beast in the cellar "Justice!"



FAMOUS MONSTERS #198: The first and best of all fantastic film-magazines! "Halloween II" "The Watcher in the Woods" "An American Werewolf in London" "The Mad Ghoul" "Hail Night" "Quiet for Five" plus interviews, previews, and more surprises!

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Be careful of this vicious fiend! This unusual creature is half bat, half demon...and all blood-curdling terror! You must be brave to sit still while watching this terrifying flick! So you can get Super 8! Here you go! Curse of the Mummy's Tomb! Super 8 in Super Color! #200-01033, or in B&W in Super 8 Regular & Mum's Own Color. #200-01035

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Foliated skull, with moveable, toothy choppers! Eye sockets are anything but dead! Flick a switch and the twin flash beams become sinister, red, pinpoint "eyes"! Flick another switch, its "eyes" flicker with an eerie "strobe" effect! A trigger controls jaw! All this in a terrific snap-together model kit! #24255/\$10.95

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INCREDIBLE MODELS & SETS FROM THE MOST EXCITING MOVIE EVER!

SLAVE 1: BOBA FETT'S SPACESHIP

NEW!



SLAVE 1: An exciting replica of the evil Boba Fett's ship! Highly detailed ship has movable ramp into the cargo hold, adjustable seat for landing and flight position, adjustable wings that look for cruise control! The clicking, moving laser cannons will protect Slave 1 from any pursuit ships. The craft will hold at least three action figures beside "Boba" when the side panel is removed! A frozen Han Solo figurine is included! This is a functional toy that requires no batteries! Action figures not included. #02929—\$24.95

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ALL-TERRAIN ARMORED TRANSPORT: Highly detailed 8" tall replica of the deadly walkers! The legs and head control room are movable! #04258—\$7.25

NEW!



THE EMPIRE STRIKES BACK

TURRET & PROBOT PLAY SET

TURRET AND PROBOT PLAYSET: Watch out Rebels! Probot is looking for you! You can relive the dramatic battle on the ice planet of Hoth with this deluxe playset! You can eject the Probot with the action lever that you control! For added thrills, there's a realistic Rebel Laser Gun-Turret. Action figures fit inside through the opening side door and into the hatch on top. Turret laser cannon clicks as it turns! Intricately detailed and colorful plastic Probot and Laser Turret are just what you need to vindicate your imagination and authenticate the world of your Star Wars action figures! Durable plastic will last for years! Action figures sold separately! #06297—\$15.95

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NEW!



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**NEW 12" TALL
MECHANICAL ROBOT
YOU BUILD!**

NEW



**WITH THIS COMPLETE KIT
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CORBEN POSTER: Incredibly colorful Corben bursts forth in this huge new 1 1/2" x 22 1/2" poster from the November issue! This is Dan as the savage person of the carnival combat! Printed in the finest colors available today, without any type on the artwork who's who! #26044—\$2.25

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Now you can own all five exciting Worms Monster Madness Games! Each game comes complete with tokens, instructions, spinners and playing surface. These games are family fun! #26011—\$2.50

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MONSTER'S CASTLE



CAPTURE GAME



WEREWOLF GAME



MONSTER MATCH



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BATMAN Gotham's dynamic duo swings through the air with the greatest of ease! Spiderman comes complete with a 4" web line, custom foam filling costume and he is 12 1/2" tall! Full action ring & he flies up & string! #26174515.98

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SUPER HERO FLY AWAY ACTION FIGURES FULLY POSABLE 12 1/2" TALL



THE INCREDIBLE HULK

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CAPTAIN AMERICA 12 1/2" of patriotic heroism! Fully posable and comes with super action fly away mechanism! Just pull the ring and he flies up the string! A perfect for our super hero fans! #26171515.98



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Back in Boston U.S.A. he was a dandy named Waldo Smith-Jones. But that was before he found himself on a lost island of primitive men and prehistoric beasts! In his epic struggle to survive, & the to conquer, Waldo earned a new name and the love of the beautiful and mysterious princess of the cave Indians. This is the story of "The Cave Girl" #21105—\$3.95

THE CAVE GIRL

Back in Boston U.S.A. he was a dandy named Waldo Smith-Jones. But that was before he found himself on a lost island of primitive men and prehistoric beasts! In his epic struggle to survive, & the to conquer, Waldo earned a new name and the love of the beautiful and mysterious princess of the cave Indians. This is the story of "The Cave Girl" #21105—\$3.95



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They called him Number Thirteen. He was the last and the most successful of Dr. Von Horn's attempts to create life out of useless chemicals. He was not a misanthrope, hideous thing like the results of the mad doctor's previous 12 experiments! Number Thirteen was almost human and worthy of the love of a woman! Thrilling adventure! #21101—\$1.50



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Pelucidar, the hollow center of the Earth is a land of savage men and prehistoric monsters! It's the scene of the breath taking novel. Taran, a young chieftain had been captured by the fearsome Kromes. He made his escape, but then found that between him and safety lay the fabled People and the land of the Awful Shadow! #21036—\$1.95

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VAMPIRELLA

**6
FEET
TALL
FULL
COLOR!**

#2928/\$2.98

SPECIAL
ON THESE
FOUR
POSTERS
2 FOR \$3.00
3 FOR \$5.00
ALL 4 FOR
\$6.75!



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20"x28" #2961—\$2.00



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EMPIRE
STRIKES
BACK
AND
OTHER
STAR
PAPERBACK
NOVELS!**
WARS



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**SOLO
OUT**

**SUPERMAN
BLUESPRINT** 17" x 22" plastic 72"x90" red, white & blue action-packed limited of 100% colorfast acrylic, no show wash-out! Multi and white wash-out! #21358—\$11.75



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SUPERMAN PORTFOLIO: 12 fabulous paintings of the scenes and sets from the Superman movie. 11"x14", finest stock paper in full color and suitable for framing! #21354—\$7.95



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COLOR POSTERS!

LET YOUR
IMAGINATION SOAR
WITH THESE
STRIKING, FULL
COLOR FANTASY
POSTERS!



GIRL WITH WHITE BEAST by THE BROTHERS HILDEBRANDT! You've admired the fantastic work of the Brothers Hildebrandt for years...they've taken you into Tolkien's world as no artists ever have! Now is your chance to own and mount this exciting, large-size, full color, 62 by 93 inch poster by the Brothers Hildebrandt in your very own home! **GIRL WITH WHITE BEAST** is a strangely beautiful rendering of a lovely blond in a field of flowers menaced(?) by a lumbering creature! #29052-\$3.50



THE FOUR HORSEMEN OF THE APOCALYPSE by CARLOS NORTE! This stunning, full-color, large size 62 by 93 inch poster will leave you breathless, as the four bringers of doom ride the world from the sky! #29050-\$3.50



SHE OF THE SWORD by THE BROTHERS HILDEBRANDT! This large size, full color, 62 by 93 inch poster will kick your imagination into high gear! The Brothers Hildebrandt are fast gaining the reputation as the premiere artists of the fantastic in the entire world, and this startling, boldly colorful poster will show you why! A beautiful yet formidable woman stands triumphant over the grotesque beast she has slain with her bloodied blade while in the distance a fantastic landscape glitters! #29051-\$3.50



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Be the supreme Jedi Master in your neighborhood when you wear this striking Yoda Cap, based on the lovable sage from THE EMPIRE STRIKES BACK! Cap comes in adjustable adult and child sizes in an array of colors, with soft, sculptured velour vane, tufts of authentic hair, and featuring an embroidered YODA pet! When ordering, please specify adult or child size and color. Adult colors: green, yellow, red, royal blue, black, and maroon. Child colors: green, yellow, red, and royal blue. Order now! #28315-\$14.95



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FAMOUS MONSTERS

BACK ISSUES



FAMOUS MONSTERS BACK ISSUES



**ORDER YOUR
BACK ISSUES
OF TODAY'S
HORROR
MOVIE MAGAZINE!**



THE COMPLETE ILLUSTRATED FRANKENSTEIN FILMBOOK!

THE ILLUSTRATED FRANKENSTEIN. No Frankenstein collection can be complete without this stunning book! Over 100 photographs, some never before published! Trace the Frankenstein legend from the pen of Mary Shelley to the house of Hammer, with the emphasis on the eerie yet poignant portrayals by the greatest master of all, Boris Karloff! #21420—\$6.95

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Color this Nightingale 36" x 14 1/2" poster and what will you have? One of the most terrifying wall hangings any do-it-yourself poster lover could ask for! Giant Tyrannosaurus Rex roars. Stegosaurus stalks through a fabulous landscape filled with the lush flora and fauna of the Cretaceous period. Choose your own colors and be famous! The Pen A Poster kit comes complete with a black & white design on high quality paper and all the colors you'll need to create a masterpiece masterpiece! #20801/\$4.50

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Your favorite paperback books deserve a good, clean home. Keep them in these handsome cases with padded leatherette coverings, embossed in gold leaf. Choice of 4 colors: black, brown, green or red. Tilted back shelves prevent book fall out. Also, gold foil for your name.



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ATTRACTIVELY!**

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8 1/2" H, 6" D, 4 1/2" W
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GRAVEYARD EXAMINER

CREATURE FEATURES



★ ★ ★ ★ ★
★ ★ ★ ★ ★
FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

CRYPT-O-QUOTE

Answer the questions below. Then transfer any letters with numbers under them to the corresponding number in the box below. When all the letters are in place you will have a quote from a famous monster movie, as well as the title of that movie.

1. The author of the novel Frankenstein: [two words] _____ Y _____
_____ 11 5 — 22 14 15 16 —
2. Lugosi's first name: _____
S 7 — 8
3. What came from beneath the sea in a 1955 Ray Harryhausen film? _____
1 18
4. James Arness starred as what outer space monster? [two words] _____
2 19 20 25 — — 32 29
5. Buster Crabbe starred as what 25th century hero? [two words] _____
21 — — 26 — 31 33 — — 34
6. The full title of the 1955 film was Billy the _____ vs. _____ [two words]
12 13 17 — — 4 — 8 — 23
7. The name of John Richardson's character in One Million Years B.C.: _____
10 — — — 30
8. The animator of King Kong: [two words] _____
3 27 — — — — — — — — 28

" / / y /
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
/ " /
18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

QUIZTOPHER LEE

This is a list of 10 Christopher Lee movies, in code. One set of letters has been substituted for the correct letters. When you have identified a movie use the known letters to help decode the other titles.

HKN JFNNWWSU TRNEK
 EJPFBT XFPJVRP
 HKN ZVZC
 KBVSX BT HKN LPEYNFOWARRNE
 KBFBF NAFNEE
 HKN ZPB OWHK HKN UBRXNS UVS
 W ZSEHNF
 JVFEN BT TFP SYNBEHNWS
 HKN UBFURS
 HKN EYVDD

FEATHERED FIENDS

Uncremble the following movie. All are films containing winged creatures, large and small.

AHSOOHENOSFVTEVNGBYEATE
 DEBHSRT
 IECWLTNAHTAG
 TSEHCSPCHBNOWAAEYTRIAA
 NSRUSOLOMAESTY
 NRHVTEGA
 DTAAGNNTREIJOHSDASAUN
 OMESLIYNCREBOALNI
 OGIKNNGK
 LRZWOFZHOAIT
 SEOWORTOLT
 NYGHSPETRNEILTFE
 ANORD

SCRAMBLED AARGHS!

The last names of eight famous horror actors, with the letters in their correct order, are combined in each row of letters below. To determine the names, simply separate the letters. There are no extra letters.

1. CULSUGHOSNIC
2. CPHRAINCCEY
3. LOLREEE
4. CKAARRRLAODFINEF

MISSING MONSTERS

Every other letter has been dropped from the titles of these monster movies. Can you still decipher the films?

1. TERDOFAKNTI
2. HGATEEOH
3. TETMLNIETERH

MONSTERS OF THE MONTH



MIKE
JAREMA



CHRIS
BALDWIN



DAVE
AYRES



JEFFREY
BALLENGER



LESLIE
COOPER



CHUCK
COLEMAN

THE PRICE IS FRIGHT

T H E R E N X E G L A D C Y N T
T O U S O F O R P I F B R I I H
H H U S T A B E H T L E Y F A E
E O E H M T G P I T Y W O E G F
H U E T R H N A N O T E F H A L
A B H A O E O Y L F E H T T M D
U E O L W M L T H A F T H F A L
N O O E R A A B P E N U E E D E R
T F O S D O O O D U R R B N R O
E W L O R M E L F A G U A R C W
O A B F E A H U V L U L N U S E
P X F T U G T E M H I A S T D H
A A D E Q I N W W O E G H E N T
L E E R N C A X A U D E E R A F
A B R R O I F L A S T S E I M O
C I T O C A M Y X I F O P R A R
E R A R E N D N A W T I C E E
O B E T H B A G D A D L R L R T
L E H B T T L T S T E W O D C S
N H T H G I N G N O L E H T S A
C T T R E H S U F O E S U D H M

Find the 21 Vincent Price films listed horizontally, vertically, diagonally, forward, and backward in this letter maze.

- The Haunted Palace
- The Tomb of Ligeia
- The Conqueror Worm
- Cry of the Banshee
- The Oblong Box
- Scream and Scream Again
- The Raven
- The Fly
- The Bat
- House of Wax
- House of Usher
- The Mad Magician
- Theatre of Blood
- Return of the Fly
- Master of the World
- The Long Night
- Leure
- Begged
- The Web
- The Bribe
- Tales of Terror



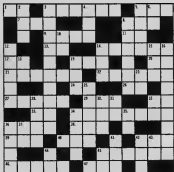
continued on next page

CROSSWEIRD PUZZLE



ACROSS:

1. Forbidden Planet's Monster From the _____
3. The vampire in Count Yorga, Vampire.
5. FM's Editor
7. What Dracula gives Count Yorga when he borrows a pint of blood.
8. The _____ Dark House
9. Jason's ship
11. The Egyptian Sun god
13. Initials of the author of Horror and Fantasy in the Movies.
14. Producer of The Cat People.
17. _____ Came From Outer Space.
19. Dolores Del _____
20. The first James Bond film, Dr. _____
21. The Saint who slew the dragon.
22. Director of A Trip to the Moon.
24. Initials of a gothic soap opera.
26. _____ and behold.
27. The character played by Victor Mature in Dns Million Years B.C.
29. A monstrous drug
30. The Spy Who Loved _____
33. Initials of a Robert Wise of movie
34. Director of The Cat People.
36. Star _____
38. _____ Solo.
39. So _____
40. First _____ in the Moon.
42. _____ and the Pendulum.
45. Michael Rennie's spokesman.
46. Mighty Joe _____
47. _____ Wrey.



DOWN:

2. _____ Monster, Die.
3. Vel Guest's The _____ Experiment.
4. Kong's studio
5. What the Blob would be if Godzilla stepped on it.
6. Juvenile delinquent.
8. Author of 1984.
10. Initials of a famous animator.
12. _____ of the Living Dead.
14. Captain Nemo in Mysterious Island.
15. _____ Million Years B.C.
16. The vampire film directed by F.W. Murnau.
18. Initials of the American inventor of the movies.
19. Meeque of the _____ Death.
23. The mythological girl turned into a calf.
25. Edward van _____
28. Rad Planet _____
30. The Hideous _____ Demon.
31. The Cabinet of _____ Celigari.
32. A mythological lost continent.
34. A film about giant ants.
35. Another envy.
36. Fey _____
37. The Nicholson/Arkoff studio
41. Al (David) Hedison's role in a 1956 of movie.
42. Producer of The Wer of the Worlds.
43. _____ Came From Beneath the Sea.
44. Initials of the director of The Thing.
45. _____ rloff.



MISSING MONSTERS

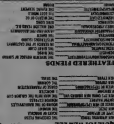
1. THE MONSTER FROM THE BLACK LAGOON
2. THE MONSTER FROM THE BLACK LAGOON
3. THE MONSTER FROM THE BLACK LAGOON
4. THE MONSTER FROM THE BLACK LAGOON

SCRAMBLED ALPHABET

1. C O U N C I L M A N
2. C O U N C I L M A N
3. C O U N C I L M A N
4. C O U N C I L M A N



CROSSWEIRD PUZZLE



FAMOUS MONSTERS FAN CLUB!

It's just what all you Monster Fans out there have been waiting for! Be the first in your gang to be a VICE PRESIDENT for the Famous Monsters Fan Club, that is! You get a colorful OFFICIAL BADGE and a wallet size OFFICIAL MEMBERSHIP CARD signed by Dr. Arnold Krenzel! You signed membership card entitles you to all privileges granted OFFICIAL (Ghosts, Ghouls, Witches, Werewolves, Vampires and especially, Famous Monsters. Be the most Famous Monster in your crowd! Be a card-carrying member of the World's Most Exclusive Club! MEMBERSHIP \$2.00



STAR TREK sleeping bag

Star Trek sleeping bag is a terrific way to get into Star Trek & your own star-studded dreamland! A goosey down bag with removable quilt tops, separating covers, full of fluffy synthetic fiber...all for warmth without weight! Comes with drawstring ties that vinyl tape leg & color action scenes of Star Trek series! #79557-\$25.95

STAR WARS

INTERSTELLAR BATTLES
AT YOUR COMMAND IN
THESE EXCITING GAMES
OF STRATEGY AND CHANCE



STAR FIGHTER GAME: Interstellar hand-to-hand combat on alien planets in the 25th century. Game is complete with board, playing cards and instructions. You are the master strategist in this subtle and exciting game! #20058-\$9.50



STAR FORCE GAME: Paradox from Earth is threat of battle hardened star ships prepare to engage in cosmic conflict as you call the moves. This exciting adventure game comes complete with board, cards and rules! #20057-\$9.50

MONSTER MAKE-UP KITS AND ACCESSORIES



CLOSE ENCOUNTERS MASK KIT: A fantastic full face mask of the alien from Close Encounters! Once assembled from pre-cut pieces, you will have a true reproduction made from flexible Flex-O-Skin. It's easily assembled, fits so well and absolutely authentic! Order yours now! #20066-\$5.50



WEREWOLF BLOOD: Overlaid lenses for tearing out fangs, drawing on claws and other evil things. These werewolf chompers fit over your genuine teeth! You'll love giving your friends a scary smile! #2014-\$3.50

VAMPIRE BLOOD: A few drops of this goo on your skin and you'll be the goriest guy around, but please don't scare your mother! Red, repulsive and highly magnetized for hours of fun of the perfect vampire! #2015-\$3.50

DOODLE OR DIE: Wear this blood coating eyeglass, the same as a monster, over your own eyes! You will be able to see through the pupil, so you can see two and be twice as scary! You'll love glow in the dark, too! #2008-\$3.50



VAMPIRE KIT: As a kid needs for making his face look hideous. A tube of special vampire blood will glow in the dark with a two way gory scent! Use it to enhance the blood on the back of the neck & stick on to your skin in minutes you will transform yourself to pose! #20063-\$1.20

WEREWOLF KIT: If you dig the idea of a were wolf, then this is the kit for you! It contains 10 Mask gloves, red lenses which fit over your actual teeth, a genuine bat ring & a can of scar glue for making a gory howl noise! Here's your chance to look like wolf man! #20064-\$1.45



MAKE-UP MON: Turn yourself into one of the most horrible monsters imaginable with this incredible, clearly illustrated book! Over 75 photos tell you how to make yourself look like 18 different monsters & all with things found at home or bought cheap! Order! #21274-\$3.50

SOLD OUT

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

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FANG MAIL

(Continued from page 6)

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CHRISTOPHER TERRY

MONSTER MAKER

I am 22 and have been a fan(g) of yours for the past 9 years. You have helped me in building my collection of horror, old & new.

I build life-size figures of the "great" monsters or creations that have frightened so many people but yet delighted them even more. My collection consists of Frankenstein (the Boris Karloff Look) to Chewbacca. He took 5 months to build. I do all my figures myself from scratch and put a lot of money into it, also time, but enjoy it very much. I have just now started to use a little of my own makeup and thereby add to the Look.

I was reading your issue #176 and a story about your readers who have gone to Hollywood. It was very interesting to me because I've wanted all my life to become a makeup artist there, since I read about and was old enough to watch & understand Lon Chaney's movies, especially THE WOLFMAN & THE PHANTOM OF THE OPERA. He was truly the best makeup artist along with his father to ever had the makeup box. A true genius very much blessed. I know I'll never be that good but I'm certainly trying with every monster or figure I build. If you'll remember Vincent Price from THE HOUSE OF WAX (my favorite movie of all time and it's tough for me to say that, with my feelings towards the Chaney's)—well, I've done the face of Mr. Price the way he looked after the museum fire. I used your magazine's pictures of him to model from. It came out (to my surprise) very close. If you'd like I'll send a picture of it.

I've always wanted to have my own figures of the horror

actors that I've loved best and put them in my own museum someday. I guess what I need now is a break. I want so much for people to see my work and look at it as sort of a tribute to the actors who made them (it's possible I would just like someone in your magazine or in Horrorwood to view it if they are interested).

DOUGLAS LAWSON
Oguz is located at 92 Satterly Ave., Buffalo, N.Y. 14211. Oguz, I suggest a few weeks before next Halloween you drop around to the office of your local newspaper and show them foto samples of your work and invite someone on the staff to come around to your house and do a feature on you. You might even call yourself to the attention of a TV station. Newspapers & TV stations are always "discovering" me around Halloween. —Ferry

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KRISTINE SHAUB

PHILOSOPHICAL DIFFERENCE

When one thinks of the word "monster," one imagines evil creatures of the night, tearing the arms off old farmers or raping young girls. One thinks of mindless menace, remorseless destruction & sadistic rampage. One conjures up images of horrible witches devouring children, spews from dank, dark castles terrorizing the countryside, beasts warped by nuclear bombardment wreaking havoc on all those who accidentally get in their way. One thinks of terror, lunacy & cruelty.

One does not think of a sideshow attraction, whose body was so distorted by disease that all who saw him fled in either horror or disgust, until one of London's most illustrious young surgeons rescued him from dank cellars & abusive treatment. As a humanitarian, I was appalled by

the fact that your magazine had the gall to print a still from David Lynch's THE ELEPHANT MAN on your Rare Treats page (issue 175, pg. 54). Joseph Merrick, alias John Merrick, alias the Elephant Man, did not survive unbearable humiliation & torment only to be again ridiculed, 90 years after his death, by having a representation of himself printed in a magazine that specializes in presenting the lurid, ghastly & chilling side of the cinematic world. John Hurt, playing the title role in Lynch's picture, said it himself—"I am not an animal. I am a human being."

I thought that we as a race had evolved in dignity to be able to overlook the physical handicaps & infirmities of our fellow man to see the soul beneath the malformation. I thought we had grown to respect each other despite appearances. Apparently, those of you at FAMOUS MONSTERS are the exceptions to that rule.

Merrick was not a monster but those who think otherwise are.

RICHARD BUCHHOLZ
Tacoma, WA

This is a serious, well-intentioned complaint and I, Ferry Ackerman, answering you, do so with complete sobriety & sympathy. Obviously neither the scripter of THE ELEPHANT MAN nor the film's producer put down Mr. Merrick as a monster and it was certainly not my intention to impugn this unfortunate human being's memory by publishing a foto of the actor made up to resemble him. It was a makeup of which Lon Chaney Sr. might have been proud—indeed, had Lon played the role, it would probably be remembered along with PHANTOM OF THE OPERA & HUNCHBACK OF NOTRE DAME as one of his classics, don't you think? To put the caper on this—I don't regard it as an argument but a philosophical exchange of viewpoints—just last night as I write (Oct. 23) I watched, as I imagine you did too, Richard Buchholz, the TV Special "Everything You Ever Wanted to Know About Monsters," and were you incensed again that Mr. Merrick was included amongst Enk, Godzilla, the Glants of THEM!, King Kong, the Creature from the Black Lagoon, et al? The point was made that even the unenlightened individuals of a century ago regarded him as a monster. He was, as he said,

"a human being." I believe the majority of readers of FM looked beneath the surface, saw Merrick as a man (like Frankenstein, say) whom the world misunderstood and regarded as a monster. I do not feel it a fair evaluation to condemn me as a monster because I published a foto of The Elephant Man nor, on the basis of your complaint and ONLY ONE OTHER, to brand the entire readership of FM as blind, prejudiced, heartless monsters. I hope you will write again, Richard, and let me know if I have made my point.—Ferry Ackerman

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ERIC CAIDIN

FERAL FREAK

I have been a monster fan since I was 3 and I am a very serious werewolf freak. When I saw THE HOWLING & AN AMERICAN WEREWOLF IN LONDON, I thought they had the best transformations ever seen. They didn't just zoom the camera on his feet and then look up when they finished, he actually grew. It was incredible. I would like to know if you will do another article about THE HOWLING with pictures of him transforming.

BRYAN WARO

Oak Forest, IL

Your request printed in this issue. Oke?—Ferry (III)

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